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I.—SHAKESPEARE, BURLESQUED BY TWO FELLOW-DRAMATISTS.

I.—THE FALSTAFF PLAYS.

Histriomastix, though inferior as a play, still engages an intermittent interest in the question, Who was the Player Whipped? Simpson's identification of the actor-poet Post-haste with Shakespeare was not convincing. The line, 'that when he shakes his furious spear,' made it seem possible that the great dramatist and his Troilus and Cressida were glanced at, but that was merely in the second of three plays within the play, scraps only of each being rehearsed. The line has remained enigmatical, from the apparent lack of any motive for a random hit at Shakespeare in the production as a whole. Of more recent critics, F. G. Fleay promised 'to trace the Jonson, Marston, Dekker, Shakespeare quarrel to these plays.' But Fleay pronounces any reference of Post-haste to Shakespeare 'absurd,' and shifts his own ground of identification from Heywood to the arid regions of Antony Monday's art. These appear to be dashes in several wrong directions, rather than any advance beyond previous theories. Richard Simpson's happy guess, unsupported by evidence and extremely limited in application, has been selected as the starting-point of the present study of the play.¹

¹Swinnburne (*Nineteenth Century*, October, 1888) calls Simpson a 'harmless monomaniac,' and protests against all investigation of *Histriomastix*: 'This abortion of letters is such a very moon-calf, begotten by malice on idiocy, that no human creature above the intellectual level of its author will ever dream of attempting to decipher the insignificant significance which may possibly—'

The dramatic stock-in-trade of Post-haste's company consists wholly of crude plays and interludes: Mother Gurton's Needle (a tragedy), The Devil and Dives (a comedy), etc. His own plays are of a piece with these; they are: The Prodigal Child, The Lascivious Knight and Lady Nature, Troilus and Cressida, and an unnamed play. The second of these conceals in its title a caricature of Shakespeare's Merry Wives of Windsor.

It must not be forgotten that the original title of this play, as published, read: Sir John Falstaff and the Merry Wives of Windsor. Mistress Ford, to whose role as heroine Mistress Page acts the part of a *soubrette* in the principal scenes, is Lady Nature, and the Lascivious Knight is Sir John. The opening speech of Falstaff at their first rendezvous strikes the tone of courtly amorous courtship, in the snatch from Sir Ph. Sidney's *Astrophel*: 'Have I caught my heavenly jewel?' The ensuing protestations mingle fulsome compliment with condescending familiarity.

Falstaff. Mistress Ford, I cannot cog, I cannot prate, Mistress Ford. Now shall I sin in my wish: I would thy husband were dead: I'll speak it before the best lord; I would make thee my lady.

Mrs. Ford. I your lady, Sir John! alas, I should be a pitiful lady!

Falstaff. Let the court of France show me such another. I see how thine eye would emulate the diamond: thou hast the right arched beauty of the

though improbably—be latent under the opaque veil of its inarticulate virulence.' More of the same and still more vehement will be found on page 543. The ranting and roaring comedy Mr. Swinburne is criticizing was not published as a sober study in literature, but it suggests sinister comparisons. Melancholy results of such moody criticism are not far to seek. Ph. Aronstein (John Marston als Dramatiker, Englische Studien, vol. 20, 1895) copies Swinburne's 'hot and heavy blossom of rhetoric,' *als diktirt euch der Heilig' Geist*, and informs his readers that, after plodding through *Histriomastix*, he feels as hopelessly confused as the Scholar in *Faust*. But while his distinguished literary sponsor in the matter of *Histriomastix* may be suspected now and then of being *des trocknen Tons nun satt*, even when he dons the critic's gown, it would be in all seriousness interesting to learn what species of scholar Mr. Aronstein feels like, when grandly waving a play aside which he confesses he does not understand: 'Selbstverständlich brauchen wir es bei der kritischen Betrachtung der Dramen Marstons nicht zu berücksichtigen.' Even Mr. Bullen maintains towards this play an attitude barely consistent, and disappointing: 'Marston's hand is plainly discernible' [Text]; 'I have not included [it] in this edition of Marston. [It] is of little value and easily accessible. Marston's share in *Histriomastix* was slight' [Note]. The present study, being chiefly concerned with the play itself, was not written in the hope of lifting this veil of anonymity; but Marston has been freely called the author, inasmuch as the evidence in favor of this view, already in hand and to be presented in this series of studies, is very strong, if not overwhelming.

brow that becomes the ship-tire, the tire-valiant, or any tire of Venetian admittance.

Mrs. Ford. A plain kerchief, Sir John: my brows become nothing else; nor that well neither.

Falstaff. By the Lord, thou art a traitor to say so: thou wouldst make an absolute courtier; and the firm fixture of thy foot would give an excellent motion to thy gait in a semi-circled farthingale. I see what thou wert, if Fortune thy foe were not, Nature thy friend [i. e. Nature being, as she is, thy friend].¹

'Fortune my foe,' the dismally popular song, lends something of its pregnant, aphoristic quality to the converse, 'Nature thy friend.' The author of *Histriomastix* chooses to take seriously the implied overstepping of the boundaries of caste, as ruinous in its social consequences. Misplaced play-acting patronage is the vice of the lords and ladies most inveighed against in the play; but the citizens, and particularly the rich 'petty-foggers' hooded wives,' are blamed for not being 'pent in nice respect of civil modesty.' They aim above their station, in dress and ornament. Calamancha cries, 'out!' upon her own 'velvet-guards and black lac'd sleeves, these simpering fashions simply followed,' while the fine ladies resent her later ambitious adornments by a scornful 'Gip, Velvet-guards!'

But this yearning over the sins of the commonwealth, on the part of the author of *Histriomastix*, is for the most part only the obligatory accompaniment to the real theme, the Player Whipped. The hit at Shakespeare, in 'Lady Nature,' is quickly reinforced in the dialogue. Post-haste abruptly asks his fellow-players, 'my masters, what tire wears your lady on her head?' [i. e. what

¹ The words, 'If Fortune thy foe were not, Nature thy friend,' occur for the first time in the Folio of 1623. The reference in *Histriomastix*, if conceded, gains therefore some weight for the discussion of similar discrepancies between the Quartos of several plays and the Folio. The popular assumption that the Quarto of 1602 represents merely a first sketch of the *Merry Wives of Windsor* has been perpetuated by the Cambridge editors, in their latest edition. Against the theory of such a slow elaboration are to be counted, the tradition that Shakespeare finished the play in two weeks at the command of Queen Elizabeth, the scrappy contents of the Quarto, stolen in all probability from the stage, and the surreptitious publication. The tradition is now in some measure reinforced by the consideration that Post-haste's dreaded rapidity of production is part of the caricature of Shakespeare. P. A. Daniel, the editor of the Quarto Facsimile of the *Merry Wives*, claims that a comparison with the Folio gives evidence of the omission in the Quarto of passages which must have existed in the Folio it is supposed to represent, and that the Quarto is not a first sketch.

headdress ought I to have given a lady in my play?]. Post-haste inhabits too low a sphere to be supposed to know what a lady should wear. Belch, by occupation a 'beard-maker,' replies, 'Four squirrel tails tied in a true love's knot.' Post-haste rejoins, 'O amiable good, 'tis excellent!' The comment of the second player, Gut, on the whole business is, 'Faith, we can read nothing but riddles.' It is evident that an easy riddle was intended for those among the audience who were in the secret, and the interpretation was to be found in the scene from the 'Merry Wives,' above cited.¹ The humor lies, of course, in the contrast between Mistress Ford's simple kerchief, appropriate to her station, and the exotic headdresses proposed for her, but worn only by ladies of birth and fashion. Staunton, in his note to the scene, exclaims

¹ Marston complains of similar treatment at the hands of hostile play-writers, and therefore presumably understood the 'retort courteous.' 'Their ungente combinings, discourteous whisperings, never so treacherously labor to undermine my unfenced reputation.' Preface to the Fawn (1606).

Nay, say some half a dozen rancorous breasts
Should plant themselves on purpose to discharge
Imposthum'd malice at my latest scene.

—Induction to *What You Will* (1607).

In Ben Jonson's *Poetaster*, the prologue (Envy) speaks:

For I am risse here with a covetous hope,
To blast your pleasures and destroy your sports,
With wrestlings, comments, applications,
Spy-like suggestions, privy whlsperings,
And thousand such promoting sleights as these.

.
Are there no players here? no poet-apes,
That come with basilisk's eyes, whose forked tongues
Are steep'd in venom, as their hearts in gall?
Either of these would help me; they could wrest,
Pervert and poison all they hear and see,
With senseless glosses and allusions,

.
Traduce, corrupt, supply, inform, suggest.

In the same play, Ben Jonson introduces the Armed Prologue:

If any muse why I salute the stage
An armed Prologue; know, 'tis a dangerous age,
Wherein who writes, had need present his scenes
Forty-fold proof against the conjuring means
Of base detractors, and illiterate apes,
That fill up rooms in fair and formal shapes.

upon the 'innumerable new-fangled tires, of which the form is lost and not worth seeking.' This is a convenient opportunity for disagreeing with his latter statement, though the 'four squirrels tails tied in a true love's knot,' being a domestic fashion—if indeed not invented for this occasion—may be far simpler of explanation than the tires of Venetian admittance. In any case, the 'true love's knot' assigns the headdress of Lady Nature to an incongruously humble sphere of society. Shakespeare had in his way anticipated this carping (II, 1):

Mrs. Ford. If I would but go to hell for an eternal moment or so, I could be knighted.

Mrs. Page. What? thou liest! Sir Alice Ford! These knights will hack; and so thou shouldst not alter the article of thy gentry.

Sir Alice Ford and Lady Nature find easy counterparts in Sir John Falstaff and the Lascivious Knight.

He wooes both high and low, both rich and poor,
Both young and old, one with another, Ford;
He loves the gallimaufry.

Post-haste's play, *The Lascivious Knight* and Lady Nature, is cried for three o'clock in the afternoon, at the 'Towne-house.' While they wait for the audience, the actor-poet's fellow-players inquire how he proceeds in the plot of his next play, which is to be posted for Friday night.

Post-haste. O sirs, my wit's grown no less plentiful than the time;
There's two sheets done in folio.

To quiet their perturbation, he gives a maudlin recital from the scene already achieved. This play is called the 'new plot of the Prodigal Child.' A Morality with this title was presented in the year 1574-5. It will be shown, later on, that Shakespeare's Henry 5 is ridiculed in *Histriomastix*, and the Lascivious Knight has already introduced the *Merry Wives of Windsor*. The 'new plot of the Prodigal Child' appears to be aimed at Shakespeare's Henry 4, thus making the Falstaff cycle of plays complete.

Histriomastix accommodates Shakespeare to the perspective of the old Moralities, and Henry 4 has preserved distinct traces of that dramatic form, both in plot and execution. Falstaff is in many respects an evolution of the Vice of the old comedy, and when Prince Henry calls him 'white-bearded Satan, Devil, that reverend Vice, that grey Iniquity, that father ruffian, that Vanity in years,' he analyzes Falstaff's complex character from the point

of view of the Morality. In the travesty in *Histriomastix*, the Devil, Vice, Iniquity and Juventus appear, and are hailed with

What unworthy foolish foppery
Presents such buzzardly simplicity?

Falstaff's haunt at the Boar's-Head in Eastcheap suits the plot of the *Moralities*, which locate the debaucheries of the Prodigal in a tavern. If *Henry 4* is really the play meant, then Juventus is Prince Henry. Falstaff, 'that villainous abominable misleader of youth,' 'the tutor and the feeder of my riots,' is the pivot upon which the clumsy burlesque in *Histriomastix* is adjusted to its ostensible subject: the ruin which corrupt plays are preparing for the young nobility and the state.

The text itself of the parody, consisting of two disjointed paragraphs, offers no opportunity for any proof in detail of the theory advanced. But when Dame Virtue addresses the Prodigal: 'my son, thou art a lost child, and hast many poor men of their goods beguil'd,' a feature foreign to the ordinary dramatic plot of the story is introduced. If, however, the Prodigal be a caricature of Shakespeare's Prince Henry, the allusion to his madcap adventure, where the carriers are robbed, is plain. 'Shall the son of England prove a thief, and take purses?'

An examination of Shakespeare's play adds considerable evidence in confirmation. King *Henry 4* bewails his son's inordinate and low desires, his barren pleasures, rude society. 'Riot and dishonor stain the brow of my young Harry.' The Prince strikes the Chief Justice 'in the very seat of justice' and is imprisoned. He has lost his princely privilege, with vile participation. His place in council he has 'rudely lost, which by thy younger brother is supplied.' Prince John of Lancaster, who breaks his faith towards the capitulating rebels, is in strong contrast with Prince Henry throughout the play. In the picture Falstaff draws of the younger prince, he is the very pattern of the Prodigal's brother in the *Moralities*. 'Good faith, this same sober-blooded boy doth not love me; nor a man cannot make him laugh; but that's no marvel, he drinks no wine. There's never none of these demure boys come to any proof.' But Prince Henry makes his 'true submission' to his father, and baffles the old Vice, Falstaff:

Presume not, that I am the thing I was:
For God doth know, so shall the world perceive,
That I have turned away my former self.

The tide of blood in me
Hath proudly flowed in vanity till now;
Now doth it turn, and ebb back to the sea;
Where it shall mingle with the state of floods,
And flow henceforth in formal majesty.

These aspects of First and Second Henry 4 constitute it a 'new plot of the Prodigal Child.' The further fact that the caricature in *Histriomastix* is placed between the Lascivious Knight and the remaining play in the series renders it nearly certain that Henry 4 is the play meant.¹

The threshold of Henry 5 has now been reached. Here the tone of *Histriomastix* changes. Falstaff disappears, and it is no longer the matter of the play, in the first instance, but the manner of it, which is ridiculed. The scene is again the private rehearsal of an unnamed play by Post-haste, who fails to appear and is fined twelve pence for 'staying so late.'

Gut. Prologue begin (rehearse, etc).
Gentlemen, in this envious age we bring Bayard for Bucephalus.
If mired, bogg'd, draw him forth with your favors.

In Henry 4, Shakespeare thus describes Prince Henry:

I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd,
Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus,
And witch the world with noble horsemanship.

¹ A new edition of *The Famous Victories of Henry the Fifth* appeared in 1598. The republication in that year of the dramatic crudity, from which Shakespeare had so recently drawn material for the characters of Prince Henry and Falstaff, has been characterized as an outcome of the complaint that Shakespeare had distorted the historical character, Sir John Oldcastle, in his new creation [Fleay, *Chronicle History*, p. 136]. Marston's attack in *Histriomastix* seems to have owed its inception and excuse to the very prejudice which made Shakespeare, in the epilogue to 2 Henry 4, disclaim any intention of caricaturing the 'martyr' Oldcastle. But the importance of the *Famous Victories* ends here. It is not likely to have been thought of directly, in the satire on the 'new plot of the Prodigal Child.' In the *Famous Victories*, as in Henry 4, the story of a prodigal is recounted, but the complete lack of those very touches of the genius of comedy, which rendered Shakespeare's Henry 4 susceptible of caricature, effectually excludes the earlier play from any consideration. The 'new plot of the Prodigal Child' in *Histriomastix* is represented as a reworking of the old Morality of that name.

In the present play the heir apparent of France, in a passage which may have been intended by Shakespeare as a *pendant* to the above, likens himself to Perseus astride of Pegasus. The passage is nearly as long, and as characteristic for the drama and the speakers, as the description of the courser in *Venus and Adonis*. The Dauphin, who 'has his horse to his mistress,' and has written a sonnet in praise of that 'Wonder of nature,' takes part in some low by-play on this double theme, which Shakespeare no doubt intended to mark the frivolity of the French nobility, on the eve of the battle of Agincourt.

Dauphin. Be warned by me, then: they that ride so, and ride not warily, fall into foul bogs.

I can come to no other conclusion than that the author of *Histriomastix* made no scruple of descending to the level of this scene in inditing his mock prologue:

If mired, bogg'd, draw him forth with your favors.

The first verse of the prologue now claims attention:

Gentlemen, in this envious age we bring Bayard for Bucephalus.

King Henry 5 stands in Shakespeare's play for the English Alexander.

Fluellen. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well; for there is figures in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his best friend, Cleitus.

Gower. Our king is not like him in that: he never killed any of his friends.

Fluellen. It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. I speak but in the figures and comparisons of it: as Alexander killed his friend Cleitus, being in his ales and his cups; so also Harry Monmouth, being in his right wits and his good judgments, turned away the fat knight with the great belly-doublet: he was full of jests, and gipes, and knaveries, and mocks; I have forgot his name.

Gower. Sir John Falstaff.

This association of Falstaff with the king, in his new role as Grecian conqueror, is very interesting, but it is the prologue to Henry 5 which gives the final note of explanation. Nowhere has Shakespeare shown such ardor in triumphantly overcoming the limitations of space as in the chorus of this play.

Think, when we talk of horses, that you see them
 Printing their proud hoofs i' the receiving earth ;
 For 'tis your thoughts that now must deck our kings,
 Carry them here and there ; jumping o'er times,
 Turning the accomplishment of many years
 Into an hour glass : for the which supply
 Admit me Chorus to this history.

Act III. Thus with imagined wing our swift scene flies
In motion of no less celerity
Than that of thought. . . .
 Still be kind,
And eke out our performance with your mind.

Act V. Now we bear the king
Toward Calais: grant him there; there seen,
Heave him away upon your winged thoughts
Athwart the sea.

When Ben Jonson, in the prologue to *Every Man in his Humor*, congratulates himself that his play is such

As other plays should be ;
Where neither Chorus wafts you o'er the seas, etc.,

he is criticizing with downright directness the prologue-Chorus of Henry 5. The author of *Histriomastix* goes about it, in the meandering style of his other burlesques, somewhat as follows: the Chorus in Henry 5 promises to supply the lack of a miraculous charger, to carry the king and the audience over seas to the field of Agincourt. But Henry 5 is Alexander: therefore the steed is a would-be Bucephalus.

Bayard, the name for a bay horse in the early romances, is chivalrous, romantic, modern ; Bucephalus is classical and antique. 'Bayard' was Edward the First's charger at the storming of Berwick. Marston seizes upon these contrasts and resemblances to ridicule Shakespeare's alleged inability to give a classical tone to a modern subject. Ben Jonson's induction to the *Poetaster* furnishes an exact parallel. Jonson's fond hope that his adversaries would shrink from pursuing him into his domain of classical lore was in a measure realized. But they too were scholars, though far less well equipped ; Marston, in particular, emphasizes with unceasing arrogance his gentle breeding and university education. But, whether engaged in one of his numerous quarrels with Jonson, or not, he rarely fails to imitate him. In the present instance, it is to ridicule Shakespeare's 'small Latin and

less Greek.' The antique chorus and the parallel between Henry 5 and Alexander share alike. The soaring Bucephalus is only a Blind Bayard, the symbol of foolhardy ignorance. 'What Bayard bolder than the ignorant?' occurs in the induction to Marston's *What You Will*, and Bullen adds the note: 'a proverb (as old as Chaucer) applied to those who do not look before they leap.' The full meaning of the prologue in *Histriomastix* now becomes plain:

Gentlemen, *in this envious age* we bring Bayard for Bucephalus.
If mired, bogg'd, draw him forth with your favors.

The irony of the classical scholar Marston substitutes this modern Rozinante, to voice Shakespeare's pretended fear of a reprisal on the stage.

The alliteration in 'Bayard for Bucephalus' counts also for something towards explaining the contrast introduced. But the very striking picture of the English horsemen, awaiting the morning of battle, exactly fitted the notion of pitiful warriors upon sorry jades, for which latter 'Blind Bayard' was a popular term.¹

Big Mars seems bankrupt in their beggar'd host
And faintly through a rusty beaver peeps:
The horsemen sit like fixed candlesticks,
With torch-staves in their hand; and the poor jades
Lob down their heads, dropping the hides and hips,
The gum down-roping from their pale-dead eyes,
And in their pale dull mouths the gimmel bit
Lies foul with chew'd grass, still and motionless;
And their executors, the knavish crows,
Fly o'er them, all impatient for their hour.

Though put in the mouth of a French lord, this was a description of the English army before battle, and the conclusion can scarcely be avoided that it was made to contribute a share to the wretched caricature of Shakespeare's Chorus.

The prologue to the unnamed play in *Histriomastix* continues thus:

Gut (rehearsing). So, promising that we never mean to perform, our prologue
peaceth.

Gulch. 'Peaceth?' What peaking Pageanter penned that?

Belch. Who but Master Post-haste?

Gut. It is as dangerous to read his name at a play door
As a printed bill on a plague door.

¹ To ride Bayard of ten toes = ambulare (ride shank's mare).

In the epilogue to 2 Henry 4, Shakespeare casts up his reckoning with his audience for the Falstaff cycle, as far as it had proceeded:

Be it known to you, as it is very well, I was lately here in the end of a displeasing play [1 Henry 4?], to pray your patience for it and to promise you a better. I meant indeed to pay you with this.

This is followed by the promise of Henry 5:

One word more, I beseech you. If you be not too much cloyed with fat meat, our humble author will continue his story, with Sir John in it, and make you merry with fair Katharine of France: where, for any thing I know, Falstaff shall die of a sweat, unless already a' be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man.

Many speculations have been indulged in as to the reason why Shakespeare chose to leave this promise unredeemed in Henry 5. The enigmatical prologue to the First Part of Sir John Oldcastle (1599) protests that

It is no pampered glutton we present,
Nor aged counsellor to youthful sin.

If this be a reproach to Shakespeare for his Sir John, as is extremely probable, then the satire in *Histriomastix* utters more than a private sneer. The 'forged invention,' that 'former time defaced,' being Shakespeare's misunderstood creation, for which he craved a more favorable judgment in the epilogue to 2 Henry 4, the author of *Histriomastix* forthwith gives himself the air of a public censor of morals, and makes an unworthy use of his self-constituted office:—all of which is exactly like the satirist Marston. In any case, it seems safe to conclude that *Histriomastix*, which is almost exclusively concerned with the plays in which Falstaff appeared, and which in the present instance is certainly caricaturing Henry 5, must here be tasking Shakespeare with his unfulfilled promise to continue the career of Falstaff in that play.

In the induction to *Every Man out of his Humor*, Ben Jonson assures his audience,

I do not this, to beg your patience,
Or servilely to fawn on your applause,
Like some dry brain, despairing of his merit.

There would appear to be evidence enough that Jonson did not

approve of Shakespeare's deferential tone towards his audience.¹ In this, as in other things, Marston apes him. The conclusion of the prologue to Henry 5,

Who, *prologue*-like your humble *patience* *pray*,
Gently to hear, kindly to judge our *play*,

and the epilogue to 2 Henry 4, in which *pray*, *patience*, *play*, *pay* and *promise* play a great part in the argument, suggested to the author of *Histriomastix* the snarling and malicious riming on the letter: 'So, *promising* that we never mean to *perform*, our *prologue* *peaceth*; and, '*Peaceth*?' What *peaking* *pageanter* *penned* that?' Who but Master *Post-haste*?' '*Pageanter*' glances askance at the splendid pageantry in the Chorus-prologue of Henry 5, and '*Post-haste*' caps the hated *p*'s with the name of Shakespeare in the play.

The trick of alliteration is then continued in a parody of scenes from Henry 5:

Gut. I'll tear their turret tops,
I'll beat their bulwarks down;
I'll rend the rascals from their rags,
And whip them out of town.

As to form, this was perhaps suggested by Pistol's rant:

And giddy Fortune's furious fickle wheel,
That goddess blind,
That stands upon the rolling restless stone—

But in point of matter it is a burlesque of the style of the king himself. Henry 5 thus answers the Dauphin's taunting message:

For many a thousand widows
Shall this his mock mock out of their dear husbands,
Mock mothers from their sons, mock castles down;
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.

¹ Cf. induction to Marston's *What You Will*:

Now out upon't, I wonder what tight brain
Wrung in this custom to maintain contempt
'Gainst common censure; to give stiff counter-buffs,
To crack rude scorn even on the very face
Of better audience. Slight, is't not odious?

'Marston is here plainly referring to the truculent attitude assumed by Ben Jonson towards the audience.'—Bullen's note.

² It is immaterial that this word does not occur in Shakespeare. '*Peaceth*' simply marks the point where a second player snatches the brandished torch of parody from the hands of his fellow.

But the scene before Harfleur (III, 3) corresponds most closely to the verses in *Histriomastix*. Henry 5 threatens:

If I begin the battery once again,
I will not leave the half-achieved Harfleur,
Till in her ashes she lie buried.

The king's speech contains the alliterations 'blind and' bloody soldier,' 'fell feats,' 'mad mothers,' 'your fresh-fair virgins,' 'your shrill-shrieking daughters.' It is this forcible and heightened utterance that is caricatured in the mouthings of the parody.

The king's role is sustained in the rehearsal by the player Gut, Post-haste being absent. His fellow Belch declares: 'I'll play the conquering king, that likes me best'; but Gut rejoins: 'Thou play the cowardly knave! Thou dost but jest.' No other characters are mentioned, and these two answer exactly to the title of Shakespeare's play: 'The Chronicle-History of Henry the Fifth, with his battle fought at Agincourt in France. Together with Ancient Pistol.' Pistol is expressly called a 'counterfeit cowardly knave' (V, 1). *Histriomastix* begins with Sir John Falstaff, and, having pursued him through his career—not forgetting a sneer at Shakespeare for his taking off—ends its impotent caricature with Pistol, the last fruit of the old tree.

The comment of the player, Gut, on the mock prologue to Henry 5 must now be considered:

It is as dangerous to read his name at a play door
As a printed bill on a plague door.

This has been explained as indicating that Post-haste was unpopular. The mistaken interpretation is only explainable on the theory that identified Post-haste with some obscure manager of a minor company of players. But Post-haste is Shakespeare, and the satire witnesses unimpeachably to his vogue as a dramatist. 'Dangerous' has exactly the same meaning here as in *Venus and Adonis* 508, 'to drive infection from the dangerous year.' During this whole period, the London statute decreed that no plays should be presented, when the deaths in the city from the plague exceeded forty each week. The frequency of the plague notices on the doors of stricken homes gauged therefore for the players their prospects of plenty or distress. The figure of speech in the text voices the pretence of abhorrence at the fatal contagion of Post-haste's vicious and pestilent dramatic style, but behind this lurks the actual dread, that Shakespeare's unexampled fertility

and popularity as the poet of the Falstaff plays, will deprive the professed playwrights of their most profitable market for plays in his, the standard company. The prosperity of the shareholders in Shakespeare's Blackfriars enterprise is eyed askance in the hit at 'the sharers' (Act V), and the culmination of malice is reached in a diatribe on Post-haste-Shakespeare, not because he acts in plays, but because he writes them:

O age, when every Scrivener's boy shall dip
 Profaning quills into Thessalia's spring;
 When every artist prentice, that can read
 The pleasant pantry of conceits, shall dare
 To write as confident as Hercules;
 When every ballad-monger boldly writes,
 And windy froth of bottle-ale doth fill
 Their purest organ of invention—
 Yet all applauded and puffed up with pride,
 Swell in conceit, and load the stage with stuff
 Raked from the rotten embers of stall jests;
 Which basest lines best please the vulgar sense,
 Make truest rapture lose preëminence.

Clout (fellow-player of Post-haste) answers:

Farewell the muses, poor poet, adieu!
 When we have need, 't may be we'll send for you.

There remain in *Histriomastix* two minor correspondences. Post-haste does a prologue and epilogue extempore. The latter is as follows:

The glass is run, our play is done:
 Hence, time doth call, we thank you all.

The concluding verses in the epilogue to *Twelfth Night* are:

But that's all one, our play is done,
 And we'll strive to please you every day.

Post-haste's fellows commend his extempores thus:

I never heard happier stuff.
 Here's no new luxury or blandishment,
 But plenty of Old England's mother words.

During the early career of Post-haste the company is summoned to Lord Mavortius, who is 'disposed to hear what they can do.' The lord's usher asks, 'What plays have you?'

- Belch.* Here's a gentleman-scholar writes for us.
 I pray, Master Post-haste, declare for our credits.
Post-haste. For mine own part, [through] this summer season,
 I am desperate of a horse.
Usher. 'Tis well. But what plays have you?
Post-haste. A gentleman's a gentleman that hath a clean
 Shirt on, with some learning. And so have I.
Usher. One of you answer the names of your plays.
Post-haste. Mother Gurton's Needle (a tragedy), etc.

It is evident that these replies were intended to convey more meaning to the audience than the usher found in them. Post-haste is naming plays of his own, using some stage hit for describing them. The second seems uncertain, but the first is probably Richard 3: 'A horse! a horse! my kingdom for a horse!'¹ In the first scenes of *Histriomastix*, before the days of 'stalking high,' Post-haste's is a travelling company.

Besides we that travel, with pumps full of gravel,
 Made all of such running leather,
 That once in a week new masters we seek,
 And never can hold together.

Sonnet 50 has frequently been explained by Shakespeare's travels with his company:

How heavy do I journey on the way!

 The beast that bears me, tired with my woe,
 Plods dully on.

 The bloody spur cannot provoke him on
 That sometimes anger thrusts into his hide,
 Which heavily he answers with a groan.

Sonnet 51 calls the same beast 'a jade.'

In the *Poetaster* (III, 1) Captain Tucca advises *Histrion* to employ a 'gentleman, whose father was a man of worship,' to write plays for him. This 'parcel-poet' can be no other than Marston, who, under the name of Crispinus, is the butt of the play. He will teach *Histrion* to 'tear and rand,' for 'he pens high, lofty, in a new stalking strain.' If *Histrion* will give him forty shillings earnest money, he will write (plays) for him.² 'If he

¹ Cf. Marston's *Scourge of Villainy*, VII, 1; *What You Will*, II, 1, 126.

² Under date 28th September, 1599, Henslowe records in his *Diary* that he lent 'unto Mr. Maxton, the new poete [Marston], the sum of forty shillings,' in earnest of an unnamed play.

pen for thee once, thou shalt not need to travel with thy pumps full of gravel any more, after a blind jade and a hamper, and stalk upon boards and barrel heads to an old cracked trumpet.¹ Tucca condescendingly promises to have the Statute repealed for Histrio. Marston, in *Histriomastix*, calls Post-haste and his company 'proud Statute rogues.'² In the *Poetaster*, Histrio is called a proud player, who has 'Fortune and the good year' on his side. In *Histriomastix*, Chrisoganus (Marston) offers a play to Post-haste's company for £10, and his offer is refused. He retorts as follows:

Ye scraps of wit, base echoes of our voice,
Take heed ye stumble not with stalking high,
Though Fortune reel with strong prosperity.
. . . .
I hope to see you starve and storm for books (plays);
And in the dearth of rich invention,
When sweet, smooth lines are held for precious,
Then will you fawn and crouch to poesy.

This is the dilemma out of which Marston, in the *Poetaster*, is to extricate Histrio. In *Histriomastix* the confident players anticipate no such necessity, 'while goosequillian Post-haste holds a pen.' Histrio is made to say, in the *Poetaster*: 'We have as much ribaldry in our plays as can be, as you would wish, captain. All the sinners in the suburbs come and applaud our action daily.' The purpose of *Histriomastix*, as was observed above, is to veil the envy of play-writers lacking patronage beneath a virtuous protest against corrupt plays. Chrisoganus (again Marston) rails thus at Post-haste's company:

Write on, crie on, yawle to the common sort
Of thick-skin'd auditors such rotten stuffs,
More fit to fill the paunch of Esquiline
Than feed the hearings of judicial ears.

In the scene from the *Poetaster* already cited, Captain Tucca, having offered to secure the parcel-poet's (Marston's) services,

¹ Cf. *The Untrussing of the Humorous Poet*: 'Thou (Horace-Jonson) call'st Demetrius (Dekker) journeyman poet, but thou put'st up a supplication to be a poor journeyman player, and had'st been still so, but that thou could'st not put a good face upon't. Thou hast forgot how thou ambled in leather pilch by a play wagon, in the high way, and took'st mad Jeronimo's part, to get service among the Mimics.'

² Cf. *Poetaster*, I, 1: 'They are grown licentious, the rogues; libertines, flat libertines. They forget they are in the Statute, the rascals.'

proceeds to make Histrio admire some atrocious dramatic recitation. Histrio is quite in the situation of Pistol, in Henry 5, when Fluellen makes him eat the leek. One of the elegant extracts with which he is regaled is undoubtedly Pistol's own:

Why, then lament therefore: damned be thy guts
Unto King Plutos Hell, and princely Erebus;
For sparrows must have food.

The corresponding scenes and passages in Shakespeare are extremely characteristic of Pistol, and not concordance-culls, to parallel Jonson.

I'll see her damned first, to Plutos damned lake; by this hand! to the infernal deep, with Erebus and tortures vile also.—2 Henry 4, II, 4.

Why then lament therefore.—2 Henry 4, V, 3.

Young ravens must have food.—Merry Wives, I, 3.

As the Poetaster must have been written after Histriomastix, these correspondences are remarkable. Marston, under an assumed and then under an enforced disguise, is anxious to write for Histrio in both plays, and in both his offer is rejected. In the Poetaster he will teach Histrio how to 'tear and rand,' while in Histriomastix he has already caricatured Histrio's plays in mere rant. Examples of this style are then given in the Poetaster, one of which is now shown to be derived from the very group of plays and characters which are the objects of ridicule in Histriomastix. Histrio, in the Poetaster, is the Player Whipped over again, with a coarse but jovial 'I told you so' added. And, finally, the Histrio of both plays appears to be a caricature of Shakespeare.¹

¹ It seems hardly necessary to do more than refer to the old statement, repeated by C. H. Herford in his biographical account of Ben Jonson, that the Histrio of the Poetaster is Philip Henslowe. There is no proof, and no likelihood, that the illiterate pawn-broking dealer in theatrical properties, and trader in poets' necessities, ever spoke a line of verse on the stage. Had his son-in-law, Edward Alleyn, been singled out for identification, there would at least have been the excuse that the *dominus gregis* (the manager) was sometimes styled *histrio*. But Alleyn also is impossible. 'Of literary ability and tastes, he gives no sign, nor is there any reason to suppose that he had a hand in any of the plays in which he performed on the stage' [G. F. Warner in Dict. Nat. Biog.]. The Histrio of both plays, Histriomastix and Poetaster, is a poet-actor. In the former play, Histrio has been shown to be a burlesque of Shakespeare, and the connection between the corresponding scenes in both plays is now seen to be remarkably close. The natural and unforced conclusion points to the Histrio of the Poetaster as a companion caricature of the great dramatist.

The attack on Marston in the *Poetaster* seems simple enough, because Ben Jonson has explained it. Marston had long provoked him with his petulant style, and received his reward, richly deserved. But the relations between rival companies and competing playwrights in the eventful years 1598-1601 appear to have been far from simple. Mr. Fleay thinks that the companies at all five of the London theatres were engaged in contention at this time.¹ I cannot agree with Simpson that *Histriomastix* shows any traces of Jonson's hand. The play as it stands, whatever may be thought of the alternative ending, appears to be Marston's own. It seems not even to have met with Jonson's approval, as coming from Marston, but it awakened a sympathetic chord, as attacking Shakespeare for the very class of plays which Ben Jonson had opposed in those master-keys to his talent—the prologue and induction to his two plays of *Humors*.

But the lure which the aspiring and generous-souled dramatic artist of 1600 viewed 'high and aloof,' to this the more arrogantly ambitious and intolerant play-writer of 1614 appears to have stooped: a burlesque of Shakespeare, as maker of interludes and puppet-plays. Marston had included in his *Histriomastix* a travesty of *Troilus and Cressida*. The second part of this study will attempt to show that Ben Jonson caricatured the same play in *Bartholomew Fair*.

II.—TROILUS AND CRESSIDA.

Bartholomew Fair was first performed at the Hope Theatre on the Bankside, Oct. 31, 1614. In the Induction, the Book-holder (Prompter) informs the audience that the author has written the play 'to the scale of the grounded judgments here' (i. e. of the groundlings). The motto prefixed to the play declares that Democritus would find food for laughter:

Scriptores autem narrare putaret asello
Fabellam surdo.

As might be expected in such a production, full of the extravagant humors of the Fair, the whole of Act V (one scene excepted) is occupied with a puppet-play: The Ancient Modern History of Hero and Leander, otherwise called the Touchstone of true love, with as true a trial of friendship between Damon and Pythias, two faithful friends of the Bankside. Shakespeare's *Troilus and*

¹ *Chronicle History*, p. 119.

Cressida has a remarkably similar title: *The Famous History of Troilus and Cresseid*. Excellently expressing the beginning of their loves, with the conceited wooing of Pandarus, Prince of Licia.

The simpleton in Jonson's play, Bartholomew Cokes, is made to express the author's mocking opinion of such a title. 'Pretty i' faith; what's the meaning on't? Is't an enterlude, or what is it?' The fate of Troilus and Cressida in the Folio of 1623 makes this coxcomb's criticism read like a prophetic piece of irony. It stands there alone, shouldered out of the tragedies and finding no place in the comedies or histories; it received no paging and was omitted from the table of contents. Modern critics have thought that the play belongs rather to comedy than tragedy. The editors of the Folio of 1623 seem not to have known where to place it; Coke's question in the Motion appears to have troubled them also: 'What's the meaning on't? Is't an enterlude, or what is it?'

The puppet-show man in Bartholomew Fair, the mouth of his puppets, is, like all the rest, the mouth of Jonson's satire; he thus sums up his long experience:

'O the Motions that I Lanthorn Leatherhead have given light to, in my time, since my master Pod died! Jerusalem was a stately thing and so was Nineveh, and the city of Norwich, and Sodom and Gomorrah, with the rising of the prentices, and pulling down the bawdy-houses there upon Shrove Tuesday: but the Gunpowder plot, there was a get-penny! . . . Your home-born projects prove ever the best, they are so easy and familiar. They put too much learning in their things now-a-days, and that I fear will be the spoil of this.¹ Littlewit. I say, Micklewit! if not too mickle.'

The author of the motion, thus summoned, appears, and Leatherhead (puppet-show man), Cokes (a rich fool) and the author Littlewit explain the merits of the piece in the following dialogue:

Cokes. But do you play it according to the printed book? I have read that.

Leatherhead. By no means, sir.

Cokes. No? How then?

Leath. A better way, sir; that is too learned and poetical for our audience. What do they know what 'Hellespont' is, 'guilty of true love's blood'? or what 'Abydos' is, or, 'the other, Sestos hight'?

Cokes. Thou art in the right; I do not know myself.

Leath. No, I have entreated Master Littlewit to take a little pains to reduce it to a more familiar strain for our people.

Cokes. How, I pray thee, good Master Littlewit?

¹ The usual ironical gird at Shakespeare.

Littlewit. It pleases him to make a matter of it, sir; but there is no such matter, I assure you. I have only made it a little easy and modern for the times, sir, that's all. As for the Hellespont, I imagine our Thames here, etc.

The lines 'On Hellespont, guilty of true love's blood,' and 'the one Abydos, the other Sestos hight,' are of course Marlowe's; they are the opening verses in his *Hero and Leander*. Marlowe's *sestiaids* were here held up by Ben Jonson as an example of classical taste, rather than as a modern work of art: the perfect foil of a Greek gem. They were to be recalled by all who could recognize the first lines of the famous poem, while listening to a burlesque of Shakespeare. The studied and elaborate puppet-machinery was not invented for the purpose of extinguishing a John Littlewit. It is Shakespeare and his art that are the objects of merry-seeming but deeply-meditated Condottieri warfare. But Jonson has heightened the comic effect and made good his means of escape from the charge of a wanton attack, by substituting the fable of *Hero and Leander* for that of *Troilus and Cressida*.

The plot of the puppet-play seems to have been suggested by Shakespeare, in a speech of *Troilus* (I, 1):

But Pandarus,—O gods, how do you plague me!
I cannot come to Cressid but by Pandar;
And he's as tetchy to be woo'd to woo,
As she is stubborn-chaste against all suit.
Tell me, Apollo, for thy Daphne's love,
What Cressid is, what Pandar, and what we?
Her bed is India; there she lies, a pearl:
Between our Ilium and where she resides,
Let it be call'd the wild and wandering flood,
Ourself the merchant, and this sailing Pandar
Our doubtful hope, our convoy and our bark.

This is one of several instances in the puppet-play where the humor lies in an *Eulenspiegel*-like, literal interpretation of Shakespeare's metaphors. The situation is then seen to be exactly similar to that imagined by *Troilus*. The 'wild and wandering flood' becomes the river Thames, as easily as Littlewit imagined that river for the toiling Hellespont. *Leander* now crosses to *Hero*, not by swimming, but ferried over—a situation not likely to have been invented independently of *Troilus*' speech.

To find the 'sailing Pandar,' the text of the first scene of the motion must now be examined:

Gentles, that no longer your expectations may wander,
Behold our chief actor, amorous *Leander*.

With a great deal of cloth, lapp'd about him like a scarf,
 For he yet serves his father, a dyer at Puddle-wharf;
 Which place we'll make bold with, to call it our Abydus,
 As the Bankside is our Sestos; and let it not be deny'd us.
 Now as he is beating to make the dye take the fuller,
 Who chances to come by, but fair Hero in a sculler;
 And seeing Leander's naked leg and goodly calf,
 Cast at him from the boat a sheep's eye and a half.
 Now she is landed, and the sculler come back,
 By and by you shall see what Leander doth lack.

Lean. Cole, Cole, old Cole!

Leath. That is the sculler's name without controul.

Lean. Why Cole, I say, Cole!

Leath. Is't the sculler you need?

Lean. Ay, and be hang'd.

Leath. Stay, sculler.

Cole. What say you?

Leath. You must stay for Leander
 And carry him to the wench.

Cole. You rogue, I am no pander.

The term 'old coal' meant a pander. In Marston's *Malcontent* an ancient member of that guild, in company with two young women, is saluted thus:

Malevole. Old coal! *Maquerelle.* Old coal!

Malevole. Ay, old coal! methinks thou liest like a brand under these billets of green wood. He that will inflame a young wench's heart, let him lay close to her an old coal that hath first been fired, a panderess, my half-burnt lint, who though thou canst not flame thyself, yet art able to set a thousand virgins' tapers afire.

Jonson hints this meaning broadly in the reply of Leatherhead to Cole's 'I am no pander': 'Are you no pander, goodman Cole? Here's no man says you are. You'll grow a hot coal, it seems.' And Bartholomew Cokes adds, to give the allusion more point: 'He says he is no pander. 'Tis a fine language; I understand it now.' After an animated scuffle between Leatherhead and old Cole, the latter rows Leander to the landing whence Hero has betaken herself to an inn. Cole is no stranger to the situation, for from Greene's *Quip* for an upstart Courtier we learn that the services of watermen were often required for such excursions up the Thames.¹

The second encounter in the puppet-play now claims our attention:

¹ Greene's Works (Huth Lib.), ed. Grosart, vol. II, pp. 270-1.

Now, gentles, I take it here is none of you so stupid,
 But that you have heard of a little god called Cupid;
 Who out of kindness to Leander, hearing he but saw her,
 This present day and hour doth turn himself to a drawer.
 And because he would have their first meeting to be merry,
 He strikes Hero in love to him with a pint of sherry;
 Which he tells her from amorous Leander is sent her,
 Who after him into the room of Hero doth venture.

Cupid's complaisant metamorphosis results from the distortion of one of Troilus' eager figures of speech. Troilus and Pandarus meet by appointment in the orchard, and Pandarus asks, 'Have you seen my cousin?' Troilus replies:

No, Pandarus: I stalk about her door,
 Like a strange soul upon the Stygian banks
 Staying for waftage. O, be thou my Charon,
 And give me swift transportance to those fields
 Where I may wallow in the lily-beds
 Proposed for the deserver! O gentle Pandarus,
 From Cupid's shoulder pluck his painted wings,
 And fly with me to Cressid!

'Charon' is used by Ben Jonson for a Thames-waterman, in his anti-epic, the *Famous Voyage*; but this opportunity of satirizing Troilus' rhetoric had already been taken advantage of in the character of old Cole; and he, being only available for the journey by water, has made his exit. Our author now seizes upon the second excited metaphor,

O gentle Pandarus,
 From Cupid's shoulder pluck his painted wings,
 And fly with me to Cressid,

and turns it into the most forbidding prose situation. Pandarus forthwith becomes a drawer (room-waiter and tapster) in the very suspicious inn where Hero is, and henceforward he is called Cupid. Leander (Troilus) waits outside, while Pandarus carries to Hero (Cressida) Troilus' treat of a pint of sherry,

Which he tells her from amorous Leander is sent her.

In puppet-plays 'it was the fashion for the puppets of the text to introduce themselves to strangers with a propitiatory cup of wine, which preceded their appearance.'¹ This was called a token. The situation travesties a conversation between Pandarus and

¹Gifford's note.

Cressida about the gift Troilus is to send to his 'stubborn-chaste' mistress.

Pan. I'll be with you, niece, by and by.

Cres. To bring, uncle?

Pan. Ay, a token from Troilus. [Exit.

Cres. By the same token, you are a bawd.

Leander then follows Pandarus into Hero's room, and the scene continues:

This while young Leander with fair Hero is drinking,
And Hero grown drunk to any man's thinking.
Yet was it not three pints of sherry could flaw her,
Till Cupid, distinguish'd like Jonas the drawer
From under his apron, where his lechery lurks,
Put love in her sack. Now mark how it works.

The three pints of sherry are suggested in the puppet-play as a suitable means for overcoming Cressida's 'holding off' from Troilus in the drama. She says:

Women are angels, wooing:
Things won are done, joy's soul lies in the doing.
Therefore this commandment out of love I teach,—
Achievement is command; ungain'd, beseech.

In the same way Cupid's final shot is intended to explain Cressida's sudden change of front, from chaste blushes to forwardness:

Boldness comes to me now, and brings me heart;—
Prince Troilus, I have loved you night and day,
For many weary months.

Troilus' rejoinder, 'Why was my Cressid then so hard to win?', voices every reader's feeling and Jonson's merry incredulity. His own version of Cressida's change of mood is in the spirit of Pandarus' exhortation, 'Shame is a baby':

Hero. O Leander, Leander, my dear, my dear Leander,
I'll forever be thy goose, so thou'lt be my gander.

Leander. And, sweetest of geese, before I go to bed,
I'll swim over the Thames, my goose, thee to tread.

This is a perversion of Pandarus' gloating pride in his niece: 'Nay, you shall fight your hearts out, ere I part you. The falcon as the tercel, for all the ducks i' the river'; which Staunton thus explains: 'the falcon (the female hawk) I'll wager to be as good

as the tercel (the male hawk); in other words, I'll back my niece to be as staunch at that game as Troilus.' In the light of the passage in the text, Pandarus' commendation of the pair as 'sweet ducks' raises such a common appellation to the rank of corroborative evidence.

In the same scene Cressida says:

I was won, my lord,
With the first glance that ever—pardon me;—
If I confess much you will play the tyrant.

We have seen this first glance parodied in the induction of the puppet-play:

Who chanced to come by but fair Hero in a sculler;
And seeing Leander's naked leg and goodly calf,
Cast at him from the boat a sheep's eye and a half.

In Troilus and Cressida the scene now changes to the Grecian camp, but in the puppet-play the new characters Damon and Pythias appear at the inn. Up to this point the Greek ideal of romantic love has been travestied, in a vulgar Leander and baser Hero, and it will now perhaps be more readily conceded that Ben Jonson ridiculed the modern ideal of love and constancy, Romeo and Juliet, in his *Poetaster* (IV, 7). The scene in the puppet-play now does for the pair symbolizing Greek friendship what our author has already done for the lovers. His ironical title, 'The Ancient Modern History of Hero and Leander, otherwise called the Touchstone of true love, with as faithful a trial of friendship between Damon and Pythias,' now receives its application for the second part. There is in Troilus and Cressida, it is true, no Damon and Pythias, as there is no Hero and Leander. But the most sacred obligations are set at naught by Diomed towards Cressida, whom Troilus is obliged to entrust to his keeping, as hostage. Troilus' youthful proffer of a truce between himself and Diomed, when Cressida is named, is put by,—Diomed meanwhile vaunting his spirit and his honor. Further considerations needed to establish the identity of Troilus and Diomed with Pythias and Damon will be deferred until the correspondences have added their weight.

First, the puppet-play:

Now, gentles, to the friends who in number are two,
And lodged in that ale-house in which fair Hero does do,

Damon, for some kindness done him last week,
Is come, fair Hero in Fish-street this morning to seek.
Pythias doth smell the knavery of the meeting,
And now you shall see their true-friendly greeting.

This is plainly act V, scene 2 in *Troilus and Cressida*, adapted to the purpose of the puppet-play. Troilus, at night, before the tent of Calchas, listens to the knavery of the meeting between Cressida and Diomed, wrenches himself loose from his passion for the 'revolted fair,' and meditates revenge. In the puppet-play a grand final disturbance ensues in the booth, in which all the characters are involved, Leander among them. But this is not surprising; Uhland and Justinus Kerner exercise similar liberties in their *Schattenspiele*. But Jonson avoids any dialogue between the doubles, Leander and Pythias, while Damon and Leander bandy words and blows freely. The conflicts between Troilus and Diomed in the play naturally offer no analogies to the puppet-dialogue, but Thersites more than answers every claim. In act V, scene 4, if looked at from Jonson's point of view, Thersites undertakes the part of master of the puppets towards Diomed and Troilus, giving all the explanations to the audience, and seeming with his asides to urge on either combatant. Thersites' epithets have supplied Jonson—himself a master at railing—with his whole arsenal for this scene. Several of the correspondences, though unusual, are exact, but they are in general extremely coarse. One instance, however, as having a special significance, I beg leave to cite. Thersites says of Diomed (V, 1), 'they say he keeps a Trojan drab'; and later on (V, 4), 'I would fain see them meet; that that same young Trojan ass, that loves the whore there, might send that Greekish whore-masterly villain . . . back to the dissembling luxurious drab.' But Leatherhead, who here answers to Thersites, says to the puppets Pythias and Damon: 'I say, between you, you have but one drab.'

It will be remembered that Damon and Pythias are called, in the title of the puppet-play, 'two faithful friends of the Bankside.' This led several critics to suspect that Jonson might be referring to Shakespeare's sonnets, or to circumstances connected with them. Dowden mentions the matter, referring to Elze's *William Shakespeare*, which I have not seen. Thomas Tyler, in his edition of the sonnets, goes so far as to say 'that to Jonson probably the main facts concerning Shakespeare and his friend, and the dark lady (of the sonnets) would be known, even if such

knowledge were not widely diffused among the general public.' The question whether Jonson meant Shakespeare and his friend, in the sneer referred to above, lies beyond the scope of this study. But if it has now become probable that he attacked Shakespeare in such a vital way through *Troilus and Cressida*, a drama that reflects the mood and the diction of the sonnets, and which appears to rest upon the same basis of Shakespeare's personal history, it is obvious that the whole matter enters upon a new and interesting phase.

In the puppet-play Leander is described as

Beating to make the dye take the fuller,

.

For he yet serves his father, a dyer at Puddle-wharf.

Troilus, the youngest son, sits at 'Priam's royal table' and there buries his 'sigh in wrinkle of a smile,' 'lest Hector or my father should perceive me.' He desires that Paris and Helen shall make his excuse, 'if the king call for him at supper.' There is naturally some temptation to make the 'dyer's son about Puddle-wharf' refer to Sonnet 111, in which Shakespeare, addressing his friend, repines at his odious public calling as a player:

Thence comes it that my name receives a brand,

And almost thence my nature is subdued

To what it works in, like the dyer's hand.

The same literal perversion of figures of speech, as that on which Jonson relied for the caricature of *Troilus*, might conceivably have been active here, in wresting awry almost the only passage in which Shakespeare is known to have told the world of his life, in his own name. But the explanation, should it be found, may turn out to be more simple. Was Puddle-wharf a dyers' neighborhood, and does Jonson fasten this calling upon Leander (*Troilus*) for the sake of the 'great deal of cloth, lapp'd about him like a scarf'? *Cressida's* sleeve, which *Troilus* wears, had already helped out Marston's parody in *Histriomastix*:

Troilus. Come *Cressida*, my cresset light,
Thy face doth shine both day and night.
Behold, behold thy garter blue
Thy knight his [Qy. on?] valiant elbow wears,
That when he shakes his furious spear
The foe in shivering fearful sort
May lay him down in death to snort.

Cressida. O knight, with valor in thy face,
Here take my skreene, wear it for grace;
Within thy helmet put the same,
Therewith to make thine enemies lame.

But if the 'dyer's son' still resists any completely satisfactory explanation, the hint conveyed in 'Puddle-wharf' is plain. In the month of March, 1612-13, Shakespeare bought a house, with ground attached, near to the Blackfriars Theatre, 'abutting upon a streete leading down to Pudle Wharffe on the east part, right against the Kinges Majesties wardrobe.'¹ Rossiter's Theatre in the Blackfriars (1615) was called the 'playhouse in Puddle Wharf.'² It is therefore safe to conclude that this locality in Hero and Leander means old Blackfriars, the Burbadge-Shakespeare theatre.

Any further pursuit of the question of personal criticism, in the puppet-play, is beset with difficulties. With the real Shakespeare shrouded from view, all evidence of this kind must remain in some measure shadowy. But Jonson is chiefly concerned with Shakespeare's art, and here it seems not impossible to detect and follow the course of his raillery. In the preceding pages the attempt has been made to trace out in some detail his method of reckoning with Shakespeare for the 'Ancient Modern History' of Troilus and Cressida. But at this point the puppet-play caricature was expanded to include another play of Shakespeare, the outlines of which are now discernible in the satire.

HENRY WOOD.

¹ Staunton's Preface, xliii.

² Fleay, Chronicle History, pp. 263-4.

II.—ON THE OLD ARMENIAN VERSION OF PLATO'S APOLOGY.¹

1. *Relation of Δ to the Armenian.*—It is barely credible that in the case of a text so often edited as that of the Apology of Plato there should still lie hidden in the Greek codices readings both new and true, yet that this is so I am sure any one will allow who compares with the latest texts of Schanz and Wohlrab the Codex Vaticanus, in two volumes, Nos. 225, 226, saec. XII, called in the apparatus of Bekker $\Delta\Theta$. These two volumes contain the whole of Plato along with the seven spurious dialogues, but, with the exception of the first tetralogy and the Gorgias, it is said by Schanz to be a mere apograph of the Clarkian or Bodleian Codex. In a former number of this Journal I proved that for the Euthyphro the text of Δ is very closely allied,² both by common lacunae and various characteristic readings, with the old Armenian Version, which was made not later and perhaps two or three centuries earlier than the year 1030 A. D.

2. *Antiquity of readings jointly attested by them.*—Thus the readings of Δ attested by the Armenian are thrown back to a much more remote epoch than that to which Δ belongs, and almost certainly to some ninth-century codex contemporary with the Bodleian MS. My examination in these pages of the text of the Euthyphro as it is evidenced by Δ + Armenian fully bore out this claim to antiquity, for I showed that it comprised all the excellencies of both the classes—the better and the worse—into which Schanz divides, as with a chopper, the Platonic MSS; being at one and the same time free from the characteristic faults

¹ NOTARUM INDEX.

B = Codex Clarkianus sive Bodleianus.

D = Venetus 185 (Bekkeri II).

E = Bessarionis Liber sive Venetus 184 (Bekkeri Ξ).

F = Vaticanus 1029 (Bekkeri T).

Recentiores manus librorum BCDEF significavi literes bedef.

Δ = Vaticanus 225.

Arm. = Versio Antiqua Armena.

² A. J. P. XII 202.

of both classes of text. We can in no other way account for this combination in Δ of the good points and avoidance of the bad points of the other manuscripts, than by supposing it to contain a fuller and better tradition of the Platonic text than any other extant MS. In view of the antiquity which the Armenian Version reveals for it, it is absurd to tender the explanation that it exhibits a mixed or composite text, at any rate so far as it agrees with Arm.

3. Δ neglected by M. Schanz.—However, Schanz does not consider Δ worthy of notice, and in his edition of the first tetralogy he does not record any of its readings. "Der Vaticanus in der ersten Tetralogie (zeigt) eine andere (sc. als B) und zwar schlechtere Quelle zeigt." He admits, however, that in the Apology Δ follows a better tradition than in the Euthyphro; still it does not belong to the good class ("gehört . . . nicht zu der guten Classe," Studien, p. 49); and in preparing his text of the Apology he is content to collate for his readers E (= Bekker's ε) as the least corrupt specimen of the many MSS of manifold tradition, which he lumps together as one family. He also gives the readings of F, as a specimen of the "libri, quorum textus ex duabus familiis conflatus sit." His classification of the MSS of Plato reminds one of the man who only knew of two tunes, of which one was 'God save the Queen,' and the other was all other tunes.

4. Although of first rate importance for the text of the Apology.—Yet Schanz is the loser by his neglect of Δ and his excessive veneration of B, which happens to be three centuries older than any other MS. For of the conjectures which he admits into his text of the Apology, he would have found more than one established in the pages of Δ; for example, *ἵνα μή μοι* in 22A, *ὥσπερ ἂν εἰ ἐῖποι* in 23B, *τοῦτο τὸ τοσοῦτον* in 25E, *οὔτε ἡμᾶς* in 35B, 23E *πάλαι καὶ νῦν* (so d, refingens b). In three more passages Δ alone of the MSS has the true reading, viz. 18D *πάντων* for *πάντες*; *ὅταν πρᾶττη τι* in 28B, where Forster and Heindorf had conjectured *ὅ τι ἂν πρᾶττη*, which comes to the same thing; and in 31C om. *τὸν* before *μάρτυρα*, "ubi τὸν inclusit Hirschig." The fact that as many as three or four of the conjectures admitted by Schanz into his text are found written in Δ entitled this codex to more consideration. In No. 8, vol. III, of the Classical Review (October, 1889), in a note on the Ancient Armenian Version of Plato, I conjectured from it alone *μή* in 22A, *εἰ* in 24A, and in 33E *τε ὁ ζῶτιδον*. It was

no small gratification to me when, three years later, I found in Δ a Greek text which bore out these readings, as well as many others which I had written in the margin of my edition, but had not printed. Such unexpected verification was a proof at once of the utility of the Version for critical purposes and of the antiquity of the text represented by Δ.

5. *Common lacunae in Δ and Armenian.*—Just as in the Euthyphro there are common lacunae in Δ and the Armenian, testifying to a common archetype, so in the Apology the words in 21C κἄπειτα ἐπειρώμην αὐτῷ δεικνύναι ὅτι οἴοιτο μὲν εἶναι σοφὸς εἴη δ' οὐ are omitted in both sources; and though here there is a similar ending to cause it, this lacuna no doubt existed in the archetype of both. The transmission of such lacunae from a codex at least as old as the Xth century down to a codex of the XIIth is not in itself singular, for, as Schanz has noticed, a common lacuna at 208D–209A of the Theaetetus binds together the group of codices of which B is the oldest and best representative. It is singular, however, that the lacuna in the Apology has not been filled up in Δ from some one of the other families of which BDEF are examples; seeing that various corruptions proper to these exemplars occur in Δ, yet must have been introduced into Δ at a time posterior to that archetype from which both it and the Armenian Version are descended, since they are absent from the latter. Δ has been thus vitiated by contact with these other sources; yet they have not been used to fill up its lacuna.

6. *Collation with Wohlrab's text of Δ.*—Before considering the Armenian I give a collation of Δ with Wohlrab's recension of Hermann's text (Lipsiae, B. G. Teubner, 1888).

NOTE.—From St. p. 29 to end the smaller differences of orthography, such as omission of ν ephelk. and αἰσχύνη for αἰσχύνει are not recorded in the following collation. The MS omits ι subscript.

St. I, p. 17A ὀλίγου δεῖν ἐμαντοῦ. So E (not Arm.). | B οὗτοι μὲν γὰρ, ὥσπερ. So Arm. | C πρέποι] ο sup. ras. | C περίεμαι for παρίεμαι. | C ἐν ἀγορᾷ καὶ ἐπὶ τῶν τραπεζῶν. So BDE. The Arm. has a lacuna of five or six words here, so we do not know if it had καὶ or not. | D ἐτύχανον ὃν (not in Arm.).

18A καὶ τὸν νοῦν τοῦτο tr. So Arm. | A αὕτη ἡ ἀρετή. So D (not Arm.). | B ἐμοῦ μᾶλλον οὐδὲν ἀληθές. So BDFArm. | τὰ ὑπὸ γῆν. So E. | C om. οἱ before ταύτην τὴν φήμην. So BDEFArm. | παῖδες ὄντες ἔνιοι ὑμῶν καὶ μεράκια. So EFArm. | D πλὴν εἰ μὴ τις. So FArm. | D πεπεισμένοι καὶ. So Arm.

19A οὕτω γενέσθαι. So EF. | After ὑμῖν om. καὶ ἐμοί (not Arm.). | ἦτω ὁππ. So E. | B Μελιτός (sic semper). So F, ? Arm. | B διέβαλον. | C ἄλλην τινὰ for ἄλλην πολλήν. So Arm. | μή πω ἐγὼ (so perhaps Arm.). | τοσαύτας for τοσαύτας, cp. d. | ἀλλὰ γὰρ τούτων ἐμοί tr. | οὐδὲν μέτεστι. So EF, cp. BD. | D ἡ σμικρὸν ἦ. | E post ἔξεστι comma.

20A σφίσι ξυνεῖναι. So EFb. | B ἀληθῶς ἔχοι (? Arm.). So B(D)EF. | C ἐμμενῶς (ἐμμελῶς Arm.). | διδάσκοι. So F (not Arm.). | καὶ αὐτὸ ἐκαλ. | D τί ποτε. So F. | πεποίηκε. So EF. | E κατὰ ἀνθρωπον. So F. | ἀξιοχρεον. | ἡ δὴ for εἰ δὴ (not Arm.). | ἔστι σοφία. So DEF and cp. B. | ἡ δὴ τίς and is sup. lit. man. rc. (Arm. = εἰ δὴ τι).

21A ἐνέφυγε for ξυνέφυγε. ? Arm. | εἴ τις ἐμοί. | B ἐτραπόμην τοιαύτην τινὰ tr. So Arm. | C omit κάπεται . . . εἴ δ' οὐ. So Arm. | D καὶ ἀγαθὸν. | τούτου σμικρῶ and om. γε. So F. | E καὶ ἰέναι sup. lit. man. rc. for ἰτέον οὖν (καὶ ἰέναι E, in ras. F, supra versum add d).

22A om. γὰρ after δεῖ (not Arm.). | ἵνα μοι μὴ ἀνέλεγκτος. So Arm. | δισθυράμβων. | B ἐκείνων ὄντα] ὄντα sup. lit. ubi ὄντων fuerat. | πεπραγματεῦσαι. | ἐπεποιήκεσαν, man. rc. ex -κασιν refinx. | C ἴσασι δέ. So EF, cp. BD. | λεγουσιν. Cp. D ubi -ν erasa est. | ἀ οὐκ ἤκουσαν for ἀ οὐκ ἦσαν. So FArm. | ξυνήδυν. | D ἦδυν. | E λυσιτελεῖ ὥσπερ. So Fd (not Arm.). | ἐκ ταυτησὶ γούν.

23A ἀξία ἐστι. So EF, cp. BD. | τούτον for τουτ' οὐ. So BDEF-Arm. | B ποιούμενος παράδειγμα tr. So Arm. | ταῦτ' οὖν ἐγὼ. | Om. μὴ after ἐπειδάν μοι. So Arm. | C χαίροντες for χαίρουσιν (not in Arm.). | ἐξεταζομένων ubi ζο sup. ras. (cp. E et in mg. γρ d). | D κάπειδάν. | E πάλαι καὶ νῦν. So 'd, refingens b, probavit Hoenebeck.' Schanz adds νῦν in text; BDEF om. νῦν; Arm. om. καὶ νῦν.

24A εἰ οἷός τ' ἦν (sic) ubi manus altera ἦν in εἶην refinxit. | οὕτε σμικρὸν. So EFb. | ὅ τι καὶ αληθῆ (not Arm.). | αἷτια ταῦτ' ἐστὶ where F has ταῦτ' and EF have ἐστι and -ν is erased in BD. | B αὕτη ἔστω. So EFbArm. | φησι ἀδικεῖν. | C προσποιουμένους. So B (Arm. doubtful) and cp. F. | D ποιῇ for ποιεῖ. So EFd. | E ποιεῖν for ποιούσιν. So EF, in marg. b (? Arm.).

25A καλοὺς καὶ ἀγαθοὺς. So F. | C ἀποφαίνεις σαφῶς tr. So Arm. | ἔτι δὲ εἰπέ ἡμῖν (Arm. εἰπέ μοι). | D ἀποκρίνεσαι for ἀποκρίνεσθαι. | E τοῦτο . . . τοσοῦτον relicto duarum litt. spatio (? Arm. = τοῦτό τι τοσ.).

26A ψεύδῃ for ψεύδει. So DEF, ψεύδ* B. | ἦδη δὴλόν ἐστίν for δ. ἦ. ε. So F; Arm. and ἦδη ἐστίν in folio rescripto om. B. | C τουτοισί for τούτοις. So EFb. | ἐγὼ δὲ οὐ for ἐγὼ γὰρ οὐ (not Arm.). | E πριαμένοις]—νο*ς. | νομίζα sic, ubi νομίζειν Edf, νομίζων F, νομίζω BDArm. ut uid.

27A ξυντιθέντι καὶ διαπειρωμένῳ. So Arm.; E has ἡ διαπ. | B μέμ-

νησθέ μου μὴ. So F (not Arm.). | ἄλλα θορυβήτο. | C μόγις ἀποκρίνω (not Arm.). | ἀποκρίνη for ἀποκρίνει. So EFd (ἀποκριν* BD, ἀποκριν** D, ἀποκρίνει b). | D ἐπείδηπερ καὶ δαίμ. (Arm. ? εἰ for καὶ). | εἰ δ' ἂν οἱ. | λεγ . . νται for λέγονται. | Before ἀνθρώπων om. ἄν. So BDArm. ut uid. | E μὴ ἡγεῖται εἶναι (Arm. = ἡγοῖτο). | ἐγκαλεῖς for ἐγκαλοῖς. So first hand in E. | ἐστι καὶ. So EF, ἐστι* καὶ BD.

28A γέγονε. So EF. | τοῦτο ἐστίν. So F. | B αἰσχύνῃ. So EFd, αἰσχύν* B. | τοῦ ζῆν ubi ἡ sup. lit. ras. facta ut uid. litt. εἰ. | ὅτ' ἂν πράττη τι. Arm. adds τι. | C κατεφρόνησε. So EF: ν ephelk. eras. in BD. | C ἐτάρω (sic) for ἐταίρω. Cp. ἐτέρω D. | ἀποθανῇ. So Ed, ἀποθάνῃ F. | D τὸ ζῆν κακὸς. Ubi sec. m. e κακὸς ref. καλὸς. | κορωνῆσιν. | E om. καὶ after ἄρχειν μου (not Arm.).

29A ἀλλ' ὅτι οὖν. | μέγιστον ὦν τῶν. | B φοβηθήσομαι for φοβήσομαι. So Fd, Euseb., Theodoretus. | E om. καὶ before εἰάν τις (not Arm.). | εὐθὺ ἀφήσω. | Before ἐλαχίστου, ἐπ' for περὶ.

30A αὐτοῖς for ἀστοῖς (not Arm.). | οὐδὲν γὰρ ἄλλω. | B ἡ ἀφίετε ἡ ἀφίετε om. μὴ. | ποιήσουτος] -ος in later hand. | C ὦ ἄνδρες. So EArm. | μέλλω γὰρ ὑμῖν ἅττα εἶναι. Cp. codd. | D ἀτιμάσειεν. So BDFe, Theodoretus (Arm. doubtful). | μεγάλα καὶ κακά (not Arm.). | Post ὑμῶν man. rc. corr. ἐμὲ in ὑμῶν.

31A οὖν ἄλλος] οὖ- sup. lit. man. rc. | ἀποκτείνετε ubi οἱ sup. lit. pr. m. | διατελοῖτε ubi οἱ refinx. ex ei m. alt. | B τὸ δὲ ὑμέτερον ubi ν ex η refinx. pr. m. | καὶ εἰ μέντοι τι. So BDEFArm. | C before μάρτυρα om. τὸν ubi τὸν inclusit Hirschig. | C περιῶν]. The first ι and the accent on ω are in a later hand. | D ἔγραψε for ἐγράφατο. | ἀπολώλειν w. EFbd. | E ὠφελήκειν w. EFbd.

32A ἀκούσατε δὴ μοι τὰ ξυμβεβηκότα. So EF (Arm. = 'audite igitur casus mei.' Therefore om. ἐμοὶ in BD, which have a conflate text). | ὑπέικων δὲ ἅμα· καὶ ἅμ' ἂν ἀπολοίμην. So BD (not Arm.). | B κρίνειν παρανόμων. So E, corr. e (not Arm.). | C ἵνα ἀποθάνῃ. So F. | D αὐτὸν εἰδείξάμην. So Arm. ut uid. "coniecit ἐπεδείξάμην Hirschig." | E μάρτυρες πολλοί tr. (not Arm.).

33B before εἰάν τις om. καὶ. So Arm. | βούλητε for βούληται. | ὦ ἂν λέγω. | εἴτε after ἐγὼ] eir sup. lit. sec. man. | C ἐστι δὲ οὐκ ἀηδὲς. So Arm. | ὅπερ τις πώποτε καὶ ἄλλω, where F has πώποτε, quod recepit Hirschig. Arm. has ἄλλω. | D χρῆν δέ που. | E Νικόστρατός τε ὁ ζωτῖδου. So Arm. | παράδος. So BDFArm.

34A Αἰαντόδωρος] ἂν ἀντόδωρος (sic). | B after αὐτοὶ μὲν omit γὰρ (not Arm.). | C ἰκέτευσε ubi σε refinxit man. rc. ex ε. | D after τί δὴ om. οὖν (not Arm.). | E οὗ μοι sup. lit. man. rc. ubi erat ἐμοὶ (Arm. = οὗ μοι). | εἴτ' οὖν ψεύδοις (ubi ψεύδους erat).

35A κρίνων for κρίνονται. | B καὶ ὀπητιοῦν. So EF, and ὀπητιοῦν B (Arm. = ὀτιοῦν). | δοκεῖ ubi εἰ ex οἱ ref. m. rc. | C οἷς ἂν δοκεῖ ubi δοκῇ ex δοκεῖ fecit D. | πρὸς ἡμᾶς. So E (not Arm.). | D φεύγοντας ὑπὸ (not Arm.). | E τοῦ μὲν μὴ ἀγανακτεῖν.

36A καταψηφίσασθε. | ὥμην. So Ed¹. | εἰς τριάκοντα μόνα ubi ἑς erasa (not Arm.). | ὥφειλε for ὥφλε. | B ἡ δὲ δῆλον; ὅτι τῆς ἀξίας· τί οὖν ἀξίως. Here τί ante ἀξίως deleuit Cobet. The Arm. retains τί. | D εἰ δέ γε κατὰ. So BFD¹ (Arm. = εἰ κατὰ). | τιμᾶσθε. So BEFD¹ (Arm. = τιμᾶσθαι). | τί ἂν πρέποι.

37A μᾶλλον πέπεισμαι sine interp. | B τινὸς ἐμαντοῦ (not Arm.). | τί δέισας εἰ μὴ πάθω (not Arm.). | ὁφῆμι ubi pr. m. scripserat ὄν. | ἐστίν· ἀντὶ. | ὄντων τούτου τιμησ. So BEFD¹ Arm. | C τιμῆσμαι. So B, Schanz. | D ῥαδίως ῥαδίως ex dittogr. | καλῶς οὖν (not Arm.). | E πάντων τὸ χαλεπώτατον. | πείσεσθω in πείσεσθε corr. alt. man.

38A ἀκούετο sic. | ῥάδιον. So B, Schanz. | B βούλεσθά. | ἡμῖν ἔσονται (not Arm.). | C τῇ πόλει λοιδορεῖν. | πάντας ἡμᾶς (not Arm.).

39A ῥᾶν ἂν τις. So EArm. | πονηρία*, ubi ν sup. vs. add man. rc. | B before ἔδει σχεῖν om. καὶ. So Arm. | C ἄξειν for ἤξειν (not Arm.). | εἰργάσασθε. So BDF. | οἰόμενοι γε. Here B has οἰόμενοι**. Schanz thinks that με has been erased, since DF add με, but γε probably stood. Hermann conjectured μὲν. | D ἀγανακτήσετε ubi -τε corr. m. rc. ex -τω vel -τα. | οἴεσθαι. | κωλοῦν for κελεύειν. Cp. Arm.

40B ἐνταῦθα for ἐνταυθοῖ. | τὸ ξυμβεβηκώς. | C τεθνᾶναι bis. | E εἰ δ' ἂν οἶον.

41A after ἄλλοι om. ὅσοι (not Arm.). | B ἀηδὲς with BDFArm. | τίς ἂν αὐτῶν. So BDF (Arm. om. ἂν with E). | ἄγοντα τὴν. So BDF. | DE omit βλάπτειν down to δέομαι τοὺς (not Arm.). | E ταυτὰ ταῦτα. | λυποῦντας sed a sup. lit. rc. m. | ὀνειδίζετα. | βιωσομένοις ubi ο post σ refinxit ex α vel ω rc. m. | πλὴν δὲ τῷ θεῷ. Here in B πλὴν **. 'Fuisse uidetur ei,' says Schanz. Why not δὲ? (Arm. doubtful.)

7. *Peculiar errors of Δ.*—The Codex Δ must have been copied from some text in which the terminations such as -τες, -τα, -τας, -θαι, -θε, -ος, -ται, -το, -ειν, -αν, etc., were expressed by compendia, and these have been confused by a scribe not a little ignorant of the Greek language. In small matters of orthography Δ agrees closely with EF and the texts in accordance with which some hand or hands revised BD.

8. *Upon the origin of errors in the text of Plato.*—Many of the readings of Δ are evidenced neither by the Armenian nor by other Greek codices, and these must at once be dismissed as mere corruptions. Some of the crucial difficulties are left

unsolved either by Δ or by the more ancient type of its text preserved in the Armenian. Such are *μᾶλλον* in 18B, *οἱ* omitted in 18C, *τούτων* in 23A, *ἀτιμάσειεν* (Arm. doubtful) in 30D, *ἄν* omitted before *ἀνθρώπων* (Arm. doubtful) in 27D, *εἰ μέντοι τι* in 31B, *πάραδος* in 33E, *τούτου* after *ὄντων* in 37B. All but three of these errors in the Platonic text have arisen in one of two ways: either from a dittography, e. g. *τούτου* out of *τοῦ* repeated, *μέντοι τι* from *τι* being repeated in *τοι*, which had the same sound; or from the omission of a word identical with the beginning or end of the words which either followed or preceded it, e. g. *ἄν* was lost before *ἀνθρώπων*, *οἱ* after *Ἀθηναῖοι* in 18C. It is clear that some remote ancestor of all our codices BDEFΔ had contracted many errors from one or other of these causes. The Armenian reveals the presence in all these codices of several more errors of the same kind, e. g. *οὐχί* lost in 36B, *τὸ* lost after *δέξατο* in 41B.

9. Δ remedies several such errors of BDEF.—Three of the errors pervading all the codices except Δ are of the same nature, viz. *μή* lost in 22A, *εἰ* lost in 23B, *τὸ* lost in 25E. A more serious fault of the kind is the loss in BD of *ὁ παῖ* after *οἶμαι* in 28C, a fault which Schanz absurdly stereotypes in his text. In 28D the converse vice is seen in the wrong insertion in BDF of *ἦ* after *τάξη*. Both of these last two errors are corrected in Arm. and Δ, and EF also add *ὁ παῖ*, but E alone is free from *ἦ*.

10. Purity of the Armenian text as compared with Δ.—As being free from so many errors contracted by its collateral or direct descendant Δ, the text reflected in the Armenian must be regarded as in order of derivation long anterior to Δ, itself a codex of the XIIth century. The latter remedies several vices exhibited in all the other Greek codices, including BD which, according to Schanz, embody the best tradition of text. We need not be surprised if we find that the Armenian discovers and remedies many more faults present in all our Greek codices, not even excepting B.

11. Collation of Arm. with the text of Schanz.—To this Version we must now turn, and the following is a collation of it with Schanz's text.

*Plato, Apol. 17B. Schanz reads *ὁμολογοῖν ἂν ἔγωγε οὐ κατὰ τούτους εἶναι ῥήτωρ. οὗτοι μὲν οὖν ὥσπερ ἐγὼ λέγω, ἢ τι ἢ οὐδὲν ἀληθὲς εἰρήκασιν*. These words are not what one would expect in the context. "Many as were my accusers' falsehoods, there was one which quite amazed me—I mean when they told you to be on

your guard, lest you should be deceived by my eloquence. To use such language, when they were sure to be detected as soon as I opened my lips and displayed my utter incapacity as a speaker, did certainly appear to me most shameless—unless indeed these accusers call one who speaks the truth eloquent. For if they say that, then I will admit that I am eloquent. But in how different a way from theirs. Well, as I was saying, they have hardly uttered a word, or not more than a word, of truth."

Muretus (var. lect. 3, 16) would have removed *οὐ* from the text, so that the sense should be: "then I am prepared to allow that I am an orator in their sense." Yet the sense "I will allow that I am—in contrast with them (or 'not as they are')—an orator" may stand, if instead of *οὗτοι μὲν οὖν* there followed *οὗτοι μὲν γὰρ*; the reason being so given for the introduction in the former sentence of the aside *οὐ κατὰ τούτους*. Δ and Arm. read *γὰρ* for *οὖν* here, and they must be right.

18A. Δ and Arm. have the order *τὸν νοῦν τούτῳ* instead of *τούτῳ τὸν νοῦν*.

18D *οἱ δὲ καὶ αὐτοὶ πεπεισμένοι ἄλλους πείθοντες*. Δ and Arm. add *καὶ* before *ἄλλους*; Arm. also omits *καὶ* before *αὐτοί*.

18B *καὶ πάλαι, πολλὰ ἤδη ἔτη, καὶ οὐδὲν ἀληθὲς λέγοντες*. The Arm. mistakes *ἔτη* for *ἔτι* and renders *καὶ πάλαι καὶ ἤδη ἔτι, πολλὰ καὶ οὐδὲν ἀλ.*, which seems a mere bung^{le}.

*18D. The Arm. has *πλὴν εἰ μὴ τις κωμωδιοποιός*, with F.

*18D *οὗτοι πάντες ἀπορώτατοι*]. ΔArm. have *πάντων* for *πάντες*, which Wohlrab adopts. Ast conjectured *πάντων*.

19D *καὶ ἐκ τούτων γνώσεσθε ὅτι τοιαῦτ' ἐστὶν καὶ τᾶλλα περὶ ἐμοῦ ἃ οἱ πολλοὶ λέγουσιν*. Schanz notes, apparently against *τᾶλλα*, as follows: *πολλὰ* B, sed *τᾶλλα* supra versum add. b; *τᾶλλ' ἃ περὶ ἐμοῦ οἱ* Cobet *mnemos.*, vol. 9 (1860), p. 361. Δ and Arm. show *τᾶλλα*.

*20E *τῆς γὰρ ἐμῆς εἰ δὴ τίς ἐστιν σοφία καὶ οἷα, μάρτυρα ὑμῖν παρέξομαι*]. Arm. = *τῆς γὰρ ἐμῆς, εἰ δὴ τίς ἐστιν, σοφίας μάρτυρα ὑ. π.*, and omits *καὶ οἷα*. Perhaps this is the true reading, though found in no Greek codex. In Δ the *-is* of *τις* is over an erasure.

*21B *σκέψασθε δέ*]. The Arm. has *δὴ*, read in E and first hand of B, though not in Δ.

21B. Both Δ and the Version have the order *ἐτραπόμην τοιαύτην τινά*.

21C. The Arm. and Δ have a common lacuna, omitting *κάπειτα . . . εἴη δ' οὐ*. It is of course due to the similar ending *εἶναι δ' οὐ* of the preceding clause.

*21E ὁμως δὲ ἀναγκαῖον ἐδόκει εἶναι τὸ τοῦ θεοῦ περὶ πλείστον ποιείσθαι· ἰτέον οὖν σκοποῦντι τὸν χρησμόν, τί λέγει. Schanz notes: ἰτέον BD: καὶ λέναι E, in ras. F, supra versum add. d. The Arm. translator seems to have read ἰτέον οὖν ἐδόκει εἶναι σκοποῦντι, which may account for the impossible variant καὶ λέναι.

*22A ἵνα μοι καὶ ἀνέλεγκτος ἢ μαντεία γένοιτο. This is Wohlrab's recension of Hermann's text and is found in BDEF. This text Stallbaum allows as indicative of the supreme irony of Sokrates, who declares that the upshot of all his labours was "only to find at last the oracle irrefutable" (Jowett).

Hermann, Voss and others have variously emended the text, the former conjecturing ἵνα μοι κἂν ἐλεγκτός, the latter ἵνα ἔμοιγ' ἂν ἐλεγκτός. Vahlen and Schanz adopted a reading given in a note by Stephanus: ἵνα μὴ μοι καὶ ἀνέλεγκτος. In 1890 I pointed out in the English Classical Review for Oct. 1889, that the Armenian Version confirmed Stephanus' conjecture. But more recently I found that Δ reads ἵνα μοι μὴ ἀνέλεγκτος. The Armenian has ἵνα μὴ μοι ἀνέλ.

*22B ἐν ὀλίγῳ τούτῳ]. Arm. = ἐν ὀλ. τούτῳ 'in this brief space.' So F.

*22C καὶ ἅμα ἡσθόμην αὐτῶν διὰ τὴν ποιήσιν οἰόμενων καὶ τᾶλλα σοφωτάτων εἶναι ἀνθρώπων ᾧ οὐκ ἦσαν. Stallbaum notes ᾧ οὐκ ἦσαν, sc. σοφοί. Prof. Gildersleeve conjectures that ἦσαν should be read, comparing ἦστε in Dem. 49, 46. But the reading ἤκουσαν for ἦσαν, which is evidenced by Δ, by F and by the Armenian, is far neater. "I felt too that, because they were poets, they considered themselves to be very wise men in regard to all other matters also, in regard to which they had not even the reputation of being wise."

*22D. The Armenian has the true reading ἀπέκρυπτεν given in Δ and E.

*23B ὥσπερ ἂν *εἰ* εἶποι ὅτι. Schanz notes thus: εἰ add. Stephanus: om. BDEF. Both Δ and the Armenian, however, add εἰ; so Stephanus may have added it from some codex.

23B καὶ ἐπειδὴν μοι μὴ δοκῇ]. Here Δ and Arm. omit μὴ after μοι, owing to the similarity of sound.

23C ὡς Σωκράτης τίς ἐστι]. Perhaps Arm. = ὡς Σ. ἐστὶ τις, with F.

*23D ὅ τι ποιῶν καὶ ὅ τι διδάσκων]. The Arm. = ὅ τι π. ἢ καὶ ὅ τι δ., which is better. The Η may have been lost after Ν.

*23D προσποιοῦμενοι μὲν εἰδέναι, εἰδότες δὲ οὐδέν]. So BDEFΔ. The Arm. = προσπ. μὲν εἰδέναι τι, εἰδότες δὲ οὐδέν, which may be right, as Heindorf had already conjectured μὲν.τι instead of μὲν. But

the risk of paraphrase in a version must be discounted in such a case.

*24A *καί τοι οἶδα σχεδὸν ὅτι τοῖς αὐτοῖς ἀπεχθάνομαι*]. *τοῖς αὐτοῖς* is very harsh, and Heindorf conjectured *τούτοις αὐτοῖς*. The Arm. implies *αὐτοῖς τούτοις*, no doubt rightly.

*24B *περὶ μὲν οὖν ὧν οἱ πρῶτοί μου κατήγοροι κατηγοροῦν αὕτη ἐστὶν ἰκανὴ ἀπολογία πρὸς ὑμᾶς*]. 'ἐστὶν BD, ἔστω EFb, at vide N. C., p. 161.' Yet *ἔστω* is obviously the true reading and is read in Δ and implied by the Version.

24B *ἔχει δὲ πῶς ᾤδε*]. 'ᾤδε B: ᾤδε DEF: δ' ᾤδε πῶς Hirschig.' The Arm. = 'quomodo est isto modo,' as if the translator had perhaps read *ἔχει δὲ πῶς; ᾤδε*.

24C *τὸ μὲν δὴ ἔγκλημα τοιοῦτόν ἐστιν*]. The Arm. omits *ἐστὶν* and = 'sed igitur crimen tale aliquid.' Hirschig conjectured *τοιοῦτόν τι*; but the Armenian idiom would permit of the addition, so we cannot say with certainty that *τι* stood in the translator's Greek.

24D *ἐμὲ εἰσάγεις *εἰς* τουτουσι καὶ κατηγορεῖς*]. Here *εἰς τουτουσι* is a conjecture of Cobet's var. lect., p. 299: *τουτοισί* is read in BDEFΔ. The Arm. = 'me inducis apud hos (or ad hos) et accusas,' seems to confirm Cobet's conjecture. For it would hardly so render *τουτοισί*; to which the Armenian dative would correspond, rather than the accusative with preposition which it uses. Though the translator hardly ever uses a paraphrase, yet he might do so here in order to make sense of *τουτοισί*. And the preposition used = *πρὸς* or *παρὰ* rather than *εἰς*.

*25C *σαφῶς ἀποφαίνεις*]. The Arm. transposes *ἀποφ. σαφ.*, with FΔ.

25C *ἔτι δὲ ἡμῖν εἰπέ*]. Δ has *εἰπέ ἡμῖν*. Arm. has the same order, but *ἐμοί* for *ἡμῖν*.

*25E *οἱ δὲ ἀγαθοὶ, ἀγαθόν*]. E adds *τι* after *ἀγαθόν*, 'quod recepit Hirschig.' The Arm. also has *ἀγαθόν τι*, and as it stands in a Greek codex, we may safely assume that the translator had it in his Greek text.

26A *παύσομαι οὐ γὰρ ἄκων ποιῶ*]. Here *οὐ* is a conjecture for *ὅ* read in BDEFΔ. The Armenian's reading is ambiguous, but he probably read *ὅ*. His version literally = 'cesso ad quodcunque facio quidem a malo invitus.' A simple way of restoring the Greek would be *παύσομαι, ὅ γὰρ ἄκων ποιῶν* 'I will stop, I the anyhow unwilling agent.'

*26A *τοῦτο μὲν δῆλον ἦδη ἐστίν*]. Schanz notes: 'ἦδη ἐστίν in folio rescripto om. B.' FΔ and Arm. have *ἦδη δῆλόν ἐστιν*.

26E οὕτωςί σοι δοκῶ οὐδένα νομίζω]. So BD; F has νομίζων, Edf νομίζειν. Arm. adds ὡς before νομίζω, with Cod. Laurent. plut. 85, 17.

*27A αἶνιγμα ξυντιθέντι διαπειρωμένῳ]. So BDF; ἡ διαπ. E. But Δ and Arm. have καὶ διαπ., which seems better.

*27A οὗτος γὰρ ἐμοὶ φαίνεται τὰ ἐναντία λέγειν αὐτὸς ἑαυτῷ ἐν τῇ γραφῇ, ὥσπερ ἂν εἰ εἴποι]. The Arm. has οὕτως γὰρ . . . λέγων κ. τ. λ. Thus οὕτως anticipated ὥσπερ—a distinct improvement. λέγων is read in F. The εἰ before εἴποι is omitted in BD by first hand and added above line by bd. Δ and Arm. add it.

27A ὁ ἄνδρες]. The Arm. adds Ἀθηναῖοι.

27D ἐπειδήπερ γε]. Arm. perhaps had εἰ for γε and read this clause with what follows. Δ has καὶ for γε.

27D τίς ἂν ἀνθρώπων θεῶν μὲν παῖδας ἡγοῖτο εἶναι]. ΔArm. om. ἂν, with BD. The Arm. = 'quis hominum deorum pueros putat esse.' Yet it is not safe to infer that the translator read ἡγεῖται, especially as Δ has ἡγοῖτο.

27E Ἄλλ' ὁ Μέλιτε οὐκ ἔστιν ὅπως σὺ [ταῦτα] οὐχὶ ἀποπειρώμενος ἡμῶν ἐγράψω τὴν γραφὴν ταύτην]. In the above EFb read σὺ and BD οὐ. Δ has σν. The Armenian seems to have read σὺ οὐ, for it = 'Sed, O Melite, non est quomodo tu non haec sine tentatione adversus nos scripsisti scriptum hoc.'

*28A ἃ δὴ πολλοὺς καὶ ἄλλους καὶ ἀγαθοὺς ἄνδρας ἤρηκεν]. So Wohlrab reads, following BDEFΔ. Schanz, following Hirschig's conjecture, prints ἃ δὴ πολλοὺς καλοὺς καὶ ἀγ. ἄ. ἡ. Cobet, var. lect., p. 300; mnemos., vol. II (1862), p. 437, conjectured καὶ ἄλλους ἀγαθοὺς. By a simple transposition the Arm. gives the true reading: ἃ δὴ καὶ ἄλλους πολλοὺς καὶ ἀγ. ἄ. ἡ. Schanz's remedy is too violent.

*28B ἄλλ' οὐκ ἐκείνο μόνον σκοπεῖν, ὅταν πράττη, πότερα δίκαια ἢ ἄδικοι πράττει]. Here ὅταν πράττη is bald, and Forster conjectured ὅτι ἂν πράττη 'probante Heindorfio.' The Arm. and Δ have kept the true reading ὅταν πράττη τι. In BDEF the τι has dropped out, owing to the -τη which preceded it. It must be allowed, however, that ὅτ' ἂν of Δ may be the right reading, omitting τι which the same MS adds.

*28C εἰ τιμωρήσεις]. The Arm. has ὁ παῖ, εἰ τιμ. So EFΔ Eusebius, and ὁ παῖ add. supra versum d, in marg. b.' Wohlrab includes ὁ παῖ in his text. They clearly dropped out of BD, owing to similarity with οἶμαι, which precedes. To exclude it from his text, as Schanz does, is mere superstition.

28C ὁ δὲ ταῦτα ἀκούσας]. The Arm. perhaps had τοῦτο, with E. The other codd. BDFΔ have ταῦτα.

28D οὕτω γὰρ ἔχει . . . τῇ ἀληθείᾳ]. The Arm. perhaps involves ἡ ἀλήθεια for the dative.

*28D τάξῃ ἡγησάμενος]. So EΔArm. and the excerpts in Theodoret., Eusebius, Stobaeus, Antoninus. But BDF read τάξῃ ἡ ἡγ., 'sed ἡ punctis notavit b.' This η seems really to belong before ἀλήθεια, whence, having strayed, it was replaced by τῇ in the codices.

*29A οἰόμενος σοφὸς εἶναι οὐκ ᾔδν]. The Arm. renders οὐκ ᾔδν as if ἀγνοῶν, and this, if account be taken of what follows in the context, will be seen to be the true reading, though all the Greek codices have lost it. The translator could never have provided so clever a substitute.

*29A, B καὶ τοῦτο πῶς οὐκ ἀμαθία αὕτη ἢ ἐπονείδιστος, ἢ τοῦ οἶσθαι]. So all the Greek MSS and Stobaeus. Yet it is clear that both τοῦτο and αὕτη ἢ are not wanted in the text. For καὶ τοῦτο πῶς Eusebius read καὶ τοι πῶς; 'unde exsculperit aliquis καὶ τοι τοῦτο πῶς,' says Heindorf. The Armenian had not αὕτη ἢ in his text, or at any rate does not render it.

*29D ἄνδρες Ἀθηναῖοι]. So BDΔ; EFArm. and Eusebius read ᾧ ἄν. Ἀθ.

*30A μᾶλλον δὲ τοῖς ἀστοῖς]. The Arm. adds ὑμῖν after μᾶλλον δὲ. Just below it omits ὑμῖν after ἐγὼ οἶμαι οὐδέν πω. In our Greek MSS ὑμῖν has got from its right place (which it occupies in the Armenian) into the margin, and has strayed back into a wrong place after οὐδέν πω.

*30B λέγων ὅτι]. EFΔArm., Cobet; om. ὅτι BD.

*30B. The Arm. also reads ᾧ ἄνδρες Ἀθην. with E alone of the codices.

*30B καὶ ἡ ἀφίετε ἢ μὴ ἀφίετε]. The second ἀφίετε is a gloss, as Hirschig saw. E and Arm. reject it. BDF retain it. Δ reads καὶ ἡ ἀφίετε ἢ ἀφίετε, by a dittology. It is probable therefore that in the Armenian and E we have the text of the archetype of Δ.

30C ἄνδρες Ἀθηναῖοι]. The Arm. prefixes ᾧ, with E.

30C μέλλω γὰρ οὖν ἅπαντα ὑμῖν εἰρεῖν]. So BDF. Δ and Arm. omit οὖν. Also E has ἅπαντα εἰρεῖν ὑμῖν, while Δ has ὑμῖν ἅπαντα εἰρεῖν. The Arm. omits ὑμῖν, of which the position thus oscillates in the Greek texts. Clearly ὑμῖν in some ancient copy got into the margin, and the Arm. was made from a text into which it had not yet made its way back. I prefer, on the whole, the collocation of Δ.

*30D ἀλλὰ πολὺ μᾶλλον ποιεῖν ἂν]. The Arm. adds τὸ before ποιεῖν, and is probably right, for τὸ might easily drop out before πο.

*31A εἰ μή τινα ἄλλον ὁ θεὸς ὑμῖν ἐπιπέμψειεν κηδόμενος ὑμῶν]. 'ὑμῶν spurium putavit Ludwig.' The Arm. actually omits ὑμῶν. In this passage ὑμῖν oscillates in the MSS in its position; BDF have ὁ θεὸς ὑμῖν and E ὑμ. ὁ θ. This may explain the wrong insertion of ὑμῶν, which was added to some text from which ὑμῖν had dropped out.

31B εἶχεν ἂν τινα λόγον]. So Eb; εἶχον BDFΔ. 'εἶχεν probavit Wex in Fleckeis. Annal., vol. 73 (1856), p. 670.' I believe the Armenian read εἶχεν, for it = 'habet,' and renders ἂν faithfully.

*31C ξυμβουλεύω περιωὶν καὶ πολυπραγμονῶν]. So Schanz, following E alone. Wohlrab rightly prints πολυπραγμονῶ, which is attested by BDFΔArm.

*32A μὴ ὑπέικων δὲ ἅμ' ἂν καὶ ἀπολοίμην]. This is Wohlrab's reading, taken from Stephanus, and it is attested by the Armenian. Schanz prefers δὲ ἅμα ἀπολ. simply. The MSS differ. BΔΔ have ἅμα καὶ ἅμα ἂν; ἀλλὰ καὶ ἅμ' ἂν F; ἅμα καὶ E, which is nearest to the Armenian and true reading.

32B ἐβούλεσθε BDFΔ; ἐβουλεύσασθε EArm.

*32B ἡναντιώθην μηδὲν ποιεῖν]. So BD; but EFΔdArm. have ἦν. ὑμῖν μηδέν, which is better and is read by Wohlrab.

*32C ἐπειδὴ δὲ ὀλιγαρχία ἐγένετο]. So all Greek MSS; Heindorf conjectured ἦ before ὀλιγαρχία, and to it the Version testifies.

*33B ἀλλ' ὁμοίως καὶ πλουσίῳ καὶ πένητι παρέχω ἐμαυτὸν ἐρωτᾶν, καὶ εἰαν τις βούληται ἀκούειν ὅν ἂν λέγω]. Here καὶ before εἰαν breaks the run of the sentence and is superfluous. BDEF have it. Δ and the Arm. rightly omit it. The Arm. also omits, with E, the καὶ after ὁμοίως.

33C ἔστι γὰρ οὐκ ἀηδὲς]. So BDFE; but Δ has ἔστι δὲ οὐκ ἄ. and Arm. ἔστι δὴ οὐκ ἄ.

*33C καὶ παντὶ τρόπῳ, ᾧπέρ τις ποτε καὶ ἄλλη θεία μοῖρα ἀνθρώπῳ καὶ ὁτιοῦν προσέταξε πράττειν]. The Arm. = 'et omni modo quocunque quondam alii cuivis homini divino sorte quodviscunque imperatum est agere.' In the Classical Review for October, 1889, I conjectured from this that ᾧπέρ τινί ποτε καὶ ἄλλῳ should be read, and then θεία μοῖρα . . . προσετάχθη for θεία μοῖρα προσέταξε. The first half of my conjecture is practically established by Δ, which reads ᾧπέρ τις πώποτε καὶ ἄλλῳ θ. μ. ἀνθρώπῳ. The other half of my conjecture, though unnecessary, is yet seen to be very probable, if we compare the words which precede ἐμοὶ δὲ τοῦτο . . . προστέτακται ὑπὸ τοῦ θεοῦ. Plato is very fond of the dative use θεία μοῖρα. πώποτε, read in FΔ and preferred by Hirschig, may perhaps underlie the Armenian text also.

33D *νῦν μεμνήσθαι [καὶ τιμωρεῖσθαι]*. The Arm. = 'nunc sciscitantes ut hi recordantes puniant me.' As if the sense of the context were this: "But if the older men were not willing themselves to prefer an accusation against me, then some of the kinsmen of the young men in question, their fathers and brothers or other relatives, should now be enquiring if their kinsmen had suffered any harm at my hands; in order that, if so, the jury may remember it and punish me." Whether this be *de suo* on the translator's part or no, it certainly gives point to the words *καὶ τιμωρεῖσθαι*, which all the editors bracket and Bekker and Stallbaum omit; although BDEFΔArm. retain them. Only inferior MSS omit *καὶ τιμωρ.*, and their retention in all the best MSS is a hint that something has dropped out of the context which made them appropriate.

33D *οὐδ' ἐγὼ ὀρώ]*. ? Arm. = *οὐδ' ἐγὼ ὀρώ*.

*33E *ἔτι δ' Ἀντιφῶν*. EArm.

33E *ἄλλοι τοίνυν οὗτοι ὧν]*. Here *τοίνυν* is awkward and Heindorf conjectured *ἄλλοι τε ἐνταυθοί*. The Armenian corrects the passage more simply: 'alique nunc illorum quorum' = *ἄλλοι τε νῦν ὧν*. F omits *οὗτοι*.

*33E *Θεοξωτίδου]*. So F; *θεοξωτίδου* BD; *ὁ θεοσδοτίδου* E, 'sed articulum necessarium esse recte negavit H. Sauppe Mus. Rhenan., vol. 4 (1846), p. 138." In 1891 I conjectured in the Classical Review that *τε ὁ Ζωτίδου* was read here in the Armenian translator's Greek text, and that is actually the reading of Δ. The Attic inscription 944, which in a list of names gives *Νικόστρατος θεοξωτίδου*, leaves no doubt but that the reading of F is right. It is equally certain that *τε ὁ* preserved in the Arm. and Δ has, by confusion with *θεο-* which followed, dropped out of the codices, and that the text originally ran *Νικόστρατος τε ὁ θεοξωτίδου*. The spelling of Arm. and Δ errs in common with BD. Immediately below the error *πάραδος* pervades BDFΔArm. The codex E is alone free from it. Certainly, as Sauppe says, the article before *θεοξωτίδου* might be omitted, but it is not likely to have been, since it is twice used in the context. The *τε*, of course, is answered by *καὶ πάραλος ὅδε*.

33E *ὥστε οὐκ ἂν ἐκείνός γε αὐτοῦ καταδεσθῇ]*. The Arm. adds *ὑπὲρ ἐμοῦ*, whether or no *de suo* I cannot say. Stallbaum notes: 'sensus hic est: *non potest Theodotus Nicostratum fratrem rogare, ne me accuset et contra me testetur.*'

33E *πάραλος]*. So Schanz, following E; but BDFΔArm. *ut uid. πάραδος*.

34A. After 'Αδείμαντος Arm. adds τε, which is wanted.

*34A ἐγὼ ἔχω ὑμῖν εἰπεῖν]. 'ὑμῖν in ras. B'; Arm. omits, and the Greek is better without it.

34A ὥς φασὶ Μέλητος καὶ Ἄνυτος]. The Arm. perhaps = Μέλητος τε καὶ Ἄν.

34B ξυνίσασσι DEbd; ξυνίασι BF. The Arm. = 'intellexerunt falsitatem Meliti et meam ueritatem,' which probably implies ξυνίασι.

*35B ταῦτα γὰρ, ὧ ἄνδρες Ἀθηναῖοι, οὔτε ἡμᾶς χρή ποιεῖν]. The Arm. rather implies γοῦν, read by f instead of γὰρ. In place of ἡμᾶς, read in Arm. Δ and conjectured by Förster, the codices BDF and perhaps E have the corruption ὑμᾶς.

35D μὴ οὖν ἀξιούτέ με, ὧ ἄνδρες Ἀθηναῖοι, τοιαῦτα δεῖν πρὸς ὑμᾶς πράττειν ἢ μῆτε ἡγοῦμαι καλὰ εἶναι μῆτε δίκαια μῆτε ὅσια, ἄλλως τε μέντοι νῆ Δία [πάντως] καὶ ἀσεβείας φεύγοντα ὑπὸ Μελήτου τούτου]. So BDF. The general sense must be of course this. Socrates deprecates the jury's expecting him to stoop to any unjust or impious trick; especially in a trial like this, in which he is defending himself from a charge of impiety. Schanz brackets πάντως, which is impossible where it stands. E reads μάλιστα πάντως νῆ Δία μέντοι. Bekker would read ἄλλως τε πάντως νῆ Δία μάλιστα μέντοι. Δ has the same text as BDF, except that it has, with E, πρὸς ἡμᾶς for πρὸς ὑμᾶς and then φεύγοντας for φεύγοντα. The Arm. = 'Ne igitur dignum facite me, o homines Athenenses, talia necesse esse agere apud vos, quae non aestimo bona esse neque iusta, neque pia, ne aliter quidem, per Aramasdum, ideo omnino de impietate fugientem a melito isto.' The Arm. probably had the same reading as BDF and Δ: ἄλλως τε μέντοι νῆ Δία πάντως καὶ. Surely a small change of order, ἄλλως τε νῆ Δία, πάντως μέντοι καὶ ἀσεβείας, gives an excellent sense and is a less violent expedient than that of rejecting πάντως, to which all the sources testify.

*36B οὐχ ἡσυχίαν ἦγον, ἀλλ' ἀμελήσας ὥπερ οἱ πολλοί, χρηματισμοῦ τε καὶ οἰκονομίας]. 'Ad ὥπερ supplem ἐπιμελοῦνται, cuiusmodi ellipseos sibi quidem nondum aliud exemplum occurrisset ait Heindorf in prooemio editionis suae p. xxi; fortasse ὥπερ οὐχ οἱ πολλοὶ scribendum.' So Schanz, and the Armenian adds the οὐ, so verifying his conjecture. It = 'quietem non ferens, sed remissior factus ad ea ad quae et multi non, ad opesque et rem domesticam.' Therefore restore thus: ὥπερ οἱ πολλοὶ οὐχί, χρηματισμοῦ. A scribe would easily lapse from ΠΟΛΛΟΙΟΥΧΙΡΗΜ into ΠΟΛΛΟΙΧΡΗΜ.

*36C εἰς ταῦτ' ἰόντα]. So EΔArm.; εἰς ταῦτ' ὄντα BFd¹.

*36C ἐνταῦθα μὲν οὐκ ἦα, οἱ ἐλθὼν μήτε ὑμῖν μήτε ἐμαυτῷ ἔμελλον μηδὲν ὄφελος εἶναι, ἐπὶ δὲ τὸ ἰδίᾳ ἕκαστον [ἰὼν] εὐεργετεῖν τὴν μεγίστην εὐεργεσίαν, ὥς ἐγὼ φημι, ἐνταῦθα ἦα]. Here Schanz brackets ἰὼν. The Arm. = '... Sed separatim ad singulos accedens benefaciens maximam beneficentiam ...' It is clear that he read εὐεργετῶν for εὐεργετεῖν. Most of the errors in the Clarkian Plato, as Badham showed, have arisen from a wrongly-read compendium. Can the compendium for -ῶν have been here mistaken for -εῖν?

*36D εἰ δεῖ γε . . . τιμᾶσθαι]. The Arm. involves the infin. τιμᾶσθαι, for which BEFd¹Δ have τιμᾶσθε. For δεῖ, adopted from Bekker's text, BFD¹ have δε and E δῆ. The Armenian omits it, so that τιμᾶσθαι hangs in the air. His Greek MS must have contained a rasura of δεῖ.

36D δεομένῳ ἄγειν σχολὴν ἐπὶ τῇ ὑμετέρᾳ παρακελεύσει]. The Arm. has παρασκευῇ 'at your expense,' a curious and interesting variant found in no Greek MS.

*37A ὧ 'Αθηναῖοι]. BFD¹Δ; ὧ ἄνδρες 'Αθ. EArm.

*37B. The Arm. = ὥς ἄξιός εἰμι τούτου τοῦ κακοῦ.

37D κἂν μὲν τούτους ἀπελαύνω . . . εἰ δὲ μὴ ἀπελαύνω]. The Arm. renders ἀπελαύνω as if it were τούτοις ἀκολουθῶ; . . . μὴ ἀκολουθῶ—a curious variant, if it really stood in his Greek text. But I suspect he merely misunderstood what was before him.

*38B ἴσως ἂν δυναίμην ἐκτίσαι ὑμῖν μῶν ἀργυρίου]. The Arm. implies μίαν μῶν.

*38D τοῦ ἐθέλειν λέγειν]. The Arm. adds μὴ after τοῦ, with Eb.

*39A τό γε ἀποθανεῖν ἂν τις ἐκφύγοι]. So BDF; DΔArm. add ῥᾶον before ἂν. One codex of Stobaeus omits ῥᾶον in excerpting the passage; the rest have it, and it should certainly stand.

39D μὴ τοὺς ἄλλους κολοῦειν]. Arm. = κωλύειν; Δ has κωλοῦειν.

*40C μετοίκησις τῇ ψυχῇ [τοῦ τόπου τοῦ] ἐνθένδε εἰς ἄλλον τόπον]. Schanz brackets the words τοῦ τόπου τοῦ, which are omitted in one codex of Theodoret. The Arm. = 'transmigratio τῇ animae e loco hocce in alium locum,' as if it had omitted ἐνθένδε and read τοῦ τόπου τούτου. The half of τούτου may have dropped out and ἐνθένδε have been added from 40E (ἐνθένδε εἰς ἄλλον τόπον) to supplement the τοῦ left hanging in the text. ἀπὸ or ἐκ still seems to be wanted after μετοίκησις, unless μεταβολή preceding enables the sense to dispense therewith.

*40E οἶμαι ἂν μὴ ὅτι ἰδιώτην τινά, ἀλλὰ τὸν μέγαν βασιλέα εὐαριθμήτους ἂν εὐρεῖν αὐτὸν ταύτας πρὸς τὰς ἄλλας ἡμέρας καὶ νύκτας]. Here αὐτὸν inclusit Hirschig. The Arm. omits it, so it was not in his Greek

text. As a matter of fact, the αὐτὸν is wanted in the next clause, where the Greek MSS have lost it. εἰ οὖν τοιοῦτον ὁ θάνατός ἐστιν, κέρδος ἔγωγε λέγω. Yet it is not the fact of death being τοιοῦτον, but death itself that Socrates reckoned to be κέρδος or gain. Here the Armenian inserts αὐτὸν after κέρδος, and so brings out what Socrates wished really to say: 'Si igitur talis est ἡ mors, lucrum eam equidem dico.' Thus the history of the Greek text, not only as we find it in our MSS, but also in the excerpts of Stobaeus and Eusebius, is clear. αὐτὸν, which in the Armenian's Greek stood after κέρδος, where it belongs, got into the margin and was put back in the preceding clause after εὐρεῖν, where it is not wanted. A better proof of the extreme antiquity of the Greek text represented by the Armenian we could not have, and it explains also how in the preceding section the Armenian may be free from the gloss ἐνθένδε, which is already in the texts of Theodoret, Eusebius and Stobaeus. The Armenian also reads ἀλλὰ καὶ τὸν μέγαν βασιλέα, which greatly improves the text.

41A ἀρα φαύλη ἂν εἴη ἡ ἀποδημία]. By a slip φαύλη is rendered as if φιλή.

41B ἐξετάζοντά τε καὶ ἐρευνῶντα is read in the Arm. The Greek MSS omit τε.

*41B τίς δὴ αὐτῶν σοφός ἐστιν καὶ τίς οἶται μὲν, ἔστιν δ' οὐ]. δὴ is a conjecture of Schanz. The MSS BDFΔ have τίς ἂν, for which Stallbaum conjectured ἄρ'. E and the Armenian read τίς simply, and that is probably what should be read.

*41B ἐπὶ πόσῳ δ' ἂν τις, . . . δέξαιτο ἐξετάσαι]. The Arm. involves δέξαιτο τὸ ἐξετάσαι, which must be right.

41D ἀλλ' οἴμενοι βλάπτειν* τοῦτο αὐτοῖς ἄξιον μέμφεσθαι]. Ed have βλαπτεῖν τι, which may possibly underlie the Armenian.

12. *Relation of the sources to each other.* BD from one source only.—In conclusion let us try to fix the relations to one another of Schanz's four MSS and of Δ and the Version. First as regards BD. These have a common lacuna: μάθημα πρόποτε in 33B; also common vices: ἱκανῶς ἐπεὶ δὲ ἱκανῶς ἐπιδείκνυσθαι in 25C, ἔξεως for ἐξετάσεως in 22E. The orthography of both has been adjusted by the same standard, and that an almost artificial one. In D some of the more glaring errors which stood in the tradition have been corrected, e. g. for ξυνίασιν of B we get in D ξυνίασιν in 34B. Thus B is less sophisticated than D, but as regards critical value they form a single source.

13. *Use of Arm. in discharging the impurities of Δ.*—Δ and Armenian, though connected by a common lacuna at 21C and by

the peculiar errors *τε ὁ ζωτίδου* in 33E, *ἄλλην τινά* for *ἄλλην πολλήν* in 19C, *μοι* for *μοι μὴ* in 23B, are yet more loosely allied than BD. They have both descended from one archetype, of which the Armenian is much the purer representative, Δ having been contaminated in its descent therefrom. Such later contaminations we have in 17A, where *δεῖν* is shared with E, in 22E *λυσιτελεῖ* shared with F, *ἅμα καὶ ἅμ' ἂν* in 32A shared with BD, *παρανόμων* with E in 32B, *πρὸς ἡμᾶς* for *πρὸς ὑμᾶς* with E in 35C. These and many other errors of Δ are absent from the Armenian, a fact which proves them to be alien to the real tradition of Δ.

14. *Yet some good readings in Δ are not attested by Arm.*—There remain a few readings of Δ which most editors would accept as certain, but which are not attested by the Armenian. Such is the omission of *τί* before *ἄξιος* in 36B. In adding *τί* here the Armenian has the support of BDEF, so that its omission in Δ must be a happy accident. It is difficult so to explain *πάλαι καὶ νῦν* in 23E. *καὶ* is in BDEF, *καὶ νῦν* in d and refingens b. The Arm. has neither, owing, I suspect, to an accidental omission, due to *jōyj* = *σφόδρα* following *evjajjm* = *καὶ νῦν*.

15. *F contaminated from E.*—A third group of two texts only which, judged by Schanz's criterion, i. e. by BD alone, have many common vices, are EF. Unless, however, we assume that BD are necessarily right, we only get three errors peculiar to this group, viz. 19D *ἐκ τούτου* for *ἐκ τούτων*, 25E *ἄλλων* for *ἅλλον*, 28B *πότερον* for *πότερα*. The common orthography of these two codices is shared by Δ, and is certainly not of necessity wrong because B follows another system. The small residue of undeniably erroneous readings common to E and F may be accounted for as the result of contamination.

16. *Problems arising out of E.*—The problems suggested by E are not at all simple. I suspect that some of the difficulties inherent in all the other sources have been simply got rid of by omission in E, e. g. *μᾶλλον* in 18B, *ἂν* before *αὐτῶν* in 41B, where, however, the Armenian seems also to omit it. So in 39D E has *οἰόμενοι*, with the Armenian, where DF add *με*, Δ adds *γε*, while B has erased two letters. In such cases there was probably a *rasura* in the Greek text used by the Armenian. In some few cases E alone has preserved the true reading, e. g. *ξυνίσσει* in 34B, *πάραλος* in 33E, where all our other sources have *πάραδος*. It is just these few cases where E alone is right that are difficult to explain. It is more full of errors than any other source, not excepting the unintelligently transcribed Δ.

17. *Different archetypes delimited by groups of common vices.*

—The common vices affecting different groups of our MSS enable us to distinguish several stages or archetypes of the text.

(i) *Archetype of BDEFΔArm.*—First there are common vices of BDEFΔArm. These are—

20B εἰ ὡς ἀληθῶς ἔχοι, where Schanz and others read ἔχει.

31B μέντοι τι, where Wohlrab and Schanz adopt Cobet's conjecture, μέν τι.

23A τοῦτον, where they adopt F. A. Wolf's conjecture, τοῦτ' οὐ.

18B μᾶλλον, which Wohlrab simply omits, with E, while Schanz writes μὰ τόν.

18C οἱ omitted after Ἀθηναῖοι and added by Heindorf. (Ficino may have here read οἱ, for he reads: "Hi profecto, o viri Athenienses, qui hunc de me rumorem divulgaverunt.")

31D ἀτιμάσειεν for ἀτιμώσειεν.

If all or even some only of these readings be vices, then we must suppose a common archetype of all these texts in which these vices coexisted and by reason of their common descent, from which BDEFΔArm. exhibit in common this group of errors. Let us call this archetype γ.

(ii) *Archetype of BDEF.*—The following vices beset BDEF:

19D πάντες for πάντων.

22A μὴ omitted after μοι.

23B εἰ omitted before εἶποι.

25E τὸ omitted after τοῦτο.

28B τι omitted after πρᾶττη.

35B ὑμᾶς for ἡμᾶς.

Let us call the archetype which combined these vices η. Then ΔArm., which have not got these vices, are not descended from this archetype η.

(iii) *Archetype of BDF.*—The following vices beset BDF, but not EΔArm.:

28D τάξιη + ἦ (Theodoret, Eusebius, Stobaeus, Antoninus have not ἦ).

22D ἀποκρύπτειν or ἀποκρύπτει for ἀπέκρυπτεν (Ficino: *obfuscabat*).

30B + ἀφίετε.

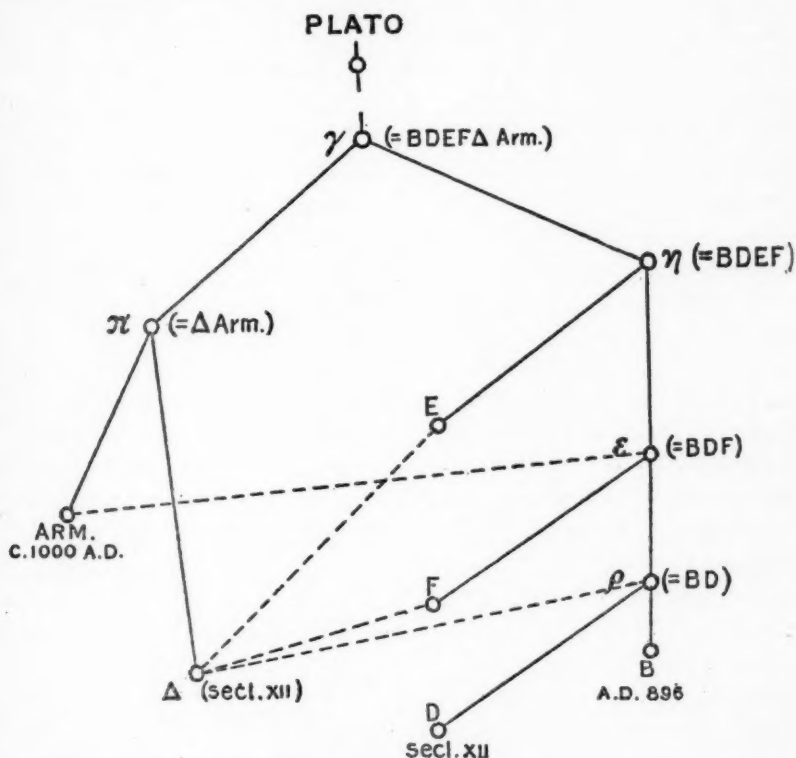
36C ταῦτ' ὄντα for ταῦτ' ἰόντα.

39A ῥᾶον omitted.

23E συντεταμένως for συντεταγμένως (read by Wohlrab. Ficino: *exposito*).

Therefore BDF flowed from a common archetype, which let us call ε.

18. *Resulting genealogy of the sources.*—Let us further symbolise the archetype of BD by the symbol ρ and that of Δ Arm. by π . Then the following diagram illustrates to the eye the genetic relations of our six sources.



In the above diagram the Greek letters denote archetypes of the various MSS. Continuous lines denote real descent, the dotted ones are lines of contamination of Δ by other inferior families; for Δ shares many corruptions with ϵ and ρ from which the Armenian is free, and which therefore were not in its archetype π .

19. *Canons inferred for the right editing of the text of the Apology.*—If this family-tree of our six sources be correct—and I do not see how it can be impugned—then there follow conclusions of some importance for the proper editing of the text of the Apology.

1. Any reading which, as being common to Arm. and Δ , is proved to have stood in π , and which also stands in any of the

descendants of η —namely, in EFD or B—must be accepted; for it must then have also stood in that archetype γ which is our ultimate authority for the text.

2. A reading which only occurs in π and not in any descendant of η must be judged of on its merits; for π has as much authority as η —that is, as BDEF put together.

20. *These canons tested and shown to be sound in regard to (i) common readings of EF Δ Arm.; (ii) common readings of F Δ Arm.*—Acute questions at once arise, if the first of these canons be true; for a whole series of readings attested by EF Δ Arm., but rejected by Schanz and others as alien to BD, must be accepted, and the rival readings be set down as accidents of ρ . Let us enumerate these readings.

(i) *Common readings of EF Δ Arm.*—18C ἀκούοντες against ἀκούσαντες of BD. Here BD is plainly wrong, and Wohlrab prints ἀκούοντες, which Ficino also read: 'qui nam haec audiunt.'

18C ἔτι δὲ καὶ ἐν ταύτῃ τῇ ἡλικίᾳ λέγοντες πρὸς ὑμᾶς, ἐν ᾗ ἂν μάλιστα ἐπιστεύσατε, παῖδες ὄντες ἔνιοι ὑμῶν καὶ μεράκια against . . . παῖδες ὄντες, ἔνιοι δ' ὑ. . . of BD. Socrates complains that his enemies traduced him to those who were of such tender age that they were easily worked upon. Now if δ' be read here, the text implies that a μεράκιον, or lad of 14–21 years of age, is more easily humbugged than a mere child under 14. Plato would never have written such nonsense. If δ' is left, then παῖδες and μεράκια must change places in the text. Thus both the sense and the evidence is against δ', which is a mere freak of BD. Ficino saw this objection and tries to import sense into δ' by rendering: 'ea aetate in qua plerique vestrum pueri ac certe adolescentuli perfacile credidistis.' But δὲ cannot mean *ac certe*.

24B αὕτη ἔστω ἱκανὴ ἀπολογία against αὕτη ἐστὶν ἰ. ἀπ. of BD. The διορθωτής of B, a *manus uetusta*,¹ writes ω above -ιν, and he usually agrees with EF Δ Arm. ἔστω is obviously right.

24C εἰς ἀγῶνας καθιστὰς ἀνθρώπους against ἀγῶνα of BD. As ἀνθρώπους is plural, there would be more than one ἀγών. Cp. Pol. III 413D ἀγῶνας αὐτοῖς θερέων and many other passages where the plural is used, cited in Ast's Lexicon. However, Δ has ἀγῶνα here, so the reading of π is not quite certain.

¹ See Wohlrab's Prolegom., p. 39, in his edition of the Apology (Lipsiae, 1877). In his Prolegom. Wohlrab reckons ἐστὶν here among the readings of B, 'quae aperte falsa sunt,' yet prints it in his text.

27D *ὁμοίως γὰρ ἂν*. Here BD omit *ἂν*, which d adds and the editors adopt.

27E *σμικρὸν νοῦν ἔχοντα*. So πEF and editors. For *νοῦν* D reads *γούν*, Bd read *γ' οὖν νοῦν*.

25D *ἀποκρίναι* against *ἀποκρίνου*. It may be assumed that π had here the same reading as Δ, though what Greek the Armenian had cannot be determined. Wohlrab prints *ἀποκρίναι*. The *διωρθωτής* of B writes *αι* over *ου*, and there can be no doubt but that *ἀποκρίναι* is right.

28C *ὁ παῖ*. BD omit. Eusebius read *ὁ παῖ* and the *διωρθωτής* adds it both in B and D. Yet Schanz heroically leaves it out of his text. Wohlrab retains it.

29D *ὁ ἄνδρες* against *ἄνδρες*. Here π is obscured, for Arm. adds *ὁ* and Δ has it not. However, Eusebius read it, so the Arm. is most likely true to π, whereas Δ has been contaminated from ρ.

30B *λέγων ὅτι* against *λέγων*. Here, as Cobet saw, *ὅτι* is wanted and Wohlrab prints it.

32B *ὑμῖν μηδέν* against *μηδέν* of ρ. Here Wohlrab prints *ὑμῖν*, which is wanted, though Schanz omits it from his text.

37C. ΔEFd¹ have *ἀλλὰ δὴ φυγῆς τιμήσωμαι*. Here B has *τιμήσωμαι*, which Wohlrab and Schanz print, and which is better. The Greek of the Version is not certain here; for though Δ has *φοβήσωμαι*, yet an Armenian translator would almost certainly render the deliberative subjunctive by the future. Thus in all the cases in which π is clear, the reading which it shares with EF is to be preferred to that of BD.

(ii) *Common readings of FΔArm.*—It is the same with the readings of π+F, among which are these:

22C *ὁ οὐκ ἤκουσαν* against *ὁ οὐκ ἦσαν*. Here *ἤκουσαν* is the *potior lectio* and *ἦσαν* is an easy corruption of *ἤκουσαν*. Socrates means that the poets, just because they were poets, thought they were the wisest of men in all other matters in regard to which they had not even the reputation of being wise, much less would they be really wise in regard to these things. That went without saying, so Plato does not say it.

25C *ἀποφαίνεις σαφῶς*. So πF; *σαφ. ἀπ.* BDE. Here BDE may as well be wrong as right.

26A *τοῦτο μὲν ἤδη δηλὸν ἐστὶν* πF. DE have the order *δηλὸν ἤδη ἐστὶν*. But B is not certain, for '*ἤδη ἐστὶν* in folio rescripto om. B.' We may infer that πF is here right.

18D *πλὴν εἰ μὴ* τις* πF; *πλὴν εἰ τις* BDE. Here *μὴ* is more idiomatic, and Wohlrab prints it in his critical edition of 1877,

and justifies it, p. 42, of his prolegomena. Unless Plato here wrote *μή*, no scribe is likely ever to have put it in *de suo*.

30C. π E add δ before *ἄνδρες Ἀθηναῖοι*, a neutral sort of change.

21. *Risk of the Armenian's being an already contaminated text.*—In the above I have argued that certain vices found in Δ have not descended to it from π , because the Armenian discharges them. The counter-question suggests itself: Had not the Armenian's Greek text also undergone some contaminations from inferior books, and cannot Δ be used to discharge the vices of the Armenian so contracted? This is a fair question, though any answer we may have to make to it will not affect any conclusions which we may have based on the agreement of Δ and Arm.; for wherever they do agree, their agreement necessarily reveals to us what stood in π . It does, however, affect the authority of the Arm. where it differs from Δ . In such case Δ may in the abstract claim, with as good a right as the Armenian, to represent π . The one thing certain is that where they disagree they cannot both of them exhibit the reading of π ; and in such cases perhaps neither may, though that is very improbable.

Let us consider, then, how these two joint representatives of π differ. How they agree we have seen. A more complete answer to this question would be given by a comparison with the Arm. of the codex Laurent. plut. 85, 17, and Vindobon. n. 89, which are closely allied to Δ , and sometimes exhibit a characteristic reading, e. g. *δοκῶ ὥς* in 26E, where Δ has lost it. Here this reading must have stood in π .

22. *Examination of the readings in which Δ and Arm. are opposed.*—In the following place the Arm. agrees with F against BDE Δ :

22B *ἐν ὀλίγῳ τούτῳ* against *τοῦτο*. "I learned then about the poets also in this brief experience that" is good enough sense.

33E omit *οὔτοι* before *ὦν*, which is perhaps right.

The passages in which the Arm. and E have one reading and BDF Δ another are more numerous.

21B *σκέψασθε δὴ* against *δέ*. Here the first hand in B wrote *δὴ*, which should be accepted.

30B δ *ἄνδρες Ἀθηναῖοι*. Here BDF Δ omit *ἄνδρες*.

30B *ἢ ἀφίετε ἢ μή*. Here BDF wrongly add *ἀφίετε* after *μή*. Δ is hardly opposed to Arm. in this case.

33E. Perhaps the Arm. read *ἔτι δ' Ἀντιφῶν* in 33E, for it renders: 'Iamque hicce Antiphon ὁ Kephisieus.' But unless δ'

here stood in E, one would never suspect the Version of having had it.

37A ὦ ἄνδρες Ἀθηναῖοι.

38D τοῦ μὴ ἐθέλειν. Here b as well as E add μὴ, which Schanz omits, but Wohlrab prints. It is more idiomatic and more likely to have dropped out of the text than to have been inserted by a scribe.

41D. Add τι after βλάπτειν Ed. The Armenian 'damnum aliquid facere' may be a paraphrase of βλάπτειν only; and here again, unless two Greek sources added τι, one would not have suspected it from the Armenian alone.

32B ἐβουλεύσασθε Arm.E. Of this ἐβούλεσθε of BDFΔ is an easy corruption; but not so ἐβουλεύσασθε of ἐβούλεσθε. Plato uses βουλευόμεναι with the infinitive, so there is no reason why the Arm. and E should not here preserve the true reading.

Thus in three out of five cases in which Arm. clearly supports E against BDFΔ, it is certainly right. In two more it cannot be proved wrong.

In one more case, 34B ξυνίασι, the Armenian shares its error with BF. We may be sure that here π read ξυνίασι, for that is read in Δ. The Armenian has been contaminated from ε with an error which by its presence in ε is proved to be very ancient.

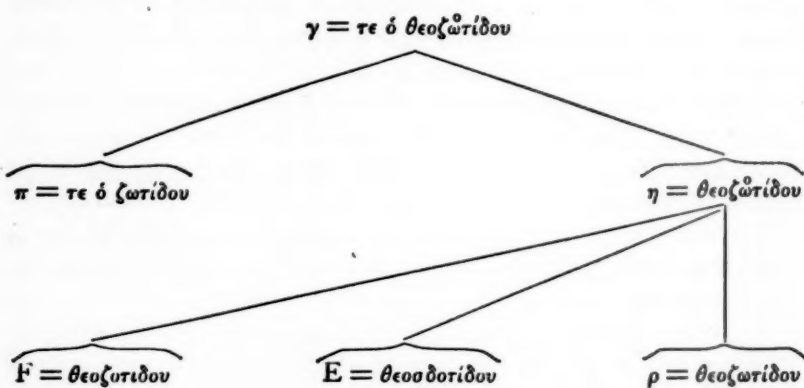
Where BDEF conflict among themselves, ΔArm. frequently have a third reading, e. g. 27A BDF have διαπειρωμένω: E adds ἦ before it, ΔArm. add καὶ. There is the same sort of triangular duel in 30C, where see the collation of the Arm. So in 37B, where BΔ have του, EFd' τοῦ, Arm. τοῦτον τοῦ. Again, in 36D, where Bekker rightly reads δεῖ 'cum libro quodam.' Here, where all the better texts conflict and all are wrong, the Arm. seems to have had a rasura and translates nothing at all.

23. *Attempted solution of the objections to the above genealogy arising out of isolated true readings of E or F.*—The only data, therefore, of tradition which stand in the way of my attempted genealogy of the MSS of the Apology are certain right readings in E and F, where BD and π agree in having wrong ones.

So in 33E πάραλος. In 18B it omits the crux μάλλον. It was so much a matter of chance whether Δ or Λ was written in an early Greek MS that the error πάραδος may quite well have arisen independently in π on the one hand and in ε on the other. Or the mistake may already have existed in γ, and E may be right by accident. We hardly need infer, in such a case, that E goes

outside the archetype γ . In 18B I suspect that E has simply shirked a difficulty.

In one other case my theory of the interrelations of the MSS seems to break down; namely, in 33E, where F alone has the reading *θεοζωτιδου*, attested by the Attic inscr. No. 944. Here we may assume that a diorthotes had written *ο* over *ω* or *vice versa* in the archetype γ itself. The following scheme would here represent the history of our texts.



24. *The archetype of BDEF anterior to the age of Eusebius.*—

In my collation of the Armenian I have asterisked those readings which, whether or not evidenced by the Greek codices, yet appear to me to be right; the more so because they generally involve so little change of the text, and also answer to the previous conjectures of scholars. There is one of these rectifications of the text which, if it be right, gives us a time-clue. I allude to 40E. Here Eusebius and Stobaeus, along with all our Greek codices of Plato, leave out *αὐτὸν* where it should be and insert it where it should not. This common error goes far to prove that the text of Plato used here by Stobaeus and Eusebius flowed from the archetype η . If the Armenian be right, then π , its archetype, was probably right also, and Δ has been contaminated here. Thus η was older than Eusebius, as the common parent of so many families might be expected to be. As to the age of π no conclusions can be drawn from its inclusion in itself of the right reading. Yet it must have been a very early copy. Otherwise, how could its two descendants have had time to drift so widely apart in many of their readings, the one at least as soon as A. D. 1000, the other as early as the XIIth century? The links of descent between

Δ and π must have been many, and there must have been much rubbing of shoulders between them and the descendants of η before the much contaminated text of Δ could be generated. However, the rapidity of the process depends more on the number of people who wished to peruse the most popular of Plato's works than on anything else; and a thousand people copying and reading Plato in the course of ten years would generate far more error and confusion in the texts than ten people similarly engaged over a period of ten thousand.

25. *General conclusions.*—The general conclusions which we reach in regard to the text of the Apology are these, and probably they apply *mutatis mutandis* to others of Plato's dialogues, certainly to the Euthyphro:—

1. Too exclusive a value has been set on the Clarkian Codex, of which the text is really very one-sided.

2. More weight should be attached to the other so-called inferior texts; and for the first tetralogy and the Gorgias to Δ in particular, which, in spite of its lateness and blunders, is a more comprehensively correct text than even B. The MSS Laurentianae plut. 87, 17, saeculi XIV, and Vindobonensis n. 89, which are most closely allied to Δ , must be collated and their common readings carefully weighed.

I owe my knowledge of these last two congeners of Δ to Wohlrab's valuable prolegomena, of which I had the use in writing the last five sections of this essay. Nor must I close without expressing my gratitude to Martin Schanz for his critical edition. His array of the readings of BDEF and of the various conjectures of scholars in regard to difficult passages of the text cannot be surpassed for clearness, succinctness and, I believe, accuracy. The fault of his text is that he is too much under the sway of B, and consequently not sufficiently open-minded in regard to the other sources from which B often needs to be supplemented.

FRED. C. CONYBEARE.

III.—FRENCH WORDS IN WOLFRAM VON ESCHENBACH.

The following essays deal on French words in the Middle High German writers:

Die Fremdwörter in den bedeutendsten mittelhochdeutschen epischen Dichtwerken von Otto Steiner (Bartsch's Germanistische Studien, vol. II, pp. 239-59).

Die französischen Wörter im Mittelhochdeutschen von Dr. Joseph Kasewitz (Strassburg i. E. 1890).

Die französischen Wörter bei Gottfried von Strassburg, R. F. Kaindl (Z. f. r. Ph. 1893, 3. 4. Heft, pp. 355-68).

Steiner pretends to quote every passage in a number of poets where foreign words occur. There is, however, an endless number of typographical errors in his work and it is otherwise unsatisfactory. Neither meaning nor etymology is given. Many important words of frequent occurrence are entirely omitted: one is surprised not to find *aventiur pris kost harnasch bukel rotte lanze porte creatiure schachteliur*. In Wolfram he gives *kurtoys* and *kurtois*, and does not mention *curteis* and its family; *forest* and *foreht* are quoted, and not *foreist*; *schumpfsentiure* is given in Parzival, *tschumpfsentiur* in Willehalm, although both forms occur in either. All this makes the work of no value for phonetic or etymological studies, and no conclusions can be arrived at from it.

Kaindl's modest task consists in merely recording all French words in Gottfried and giving their etymologies. It is to be regretted that the French etymons are not always fortunately chosen. OF. *castel* would explain MHG. *kastël* better than *chastel*; OF. *contrefait* would be better than 'vom afr. contre-faire' to explain MHG. *conterfeit*; OF. *plectrun* better than 'lat. *plectrum*' for MHG. *plectrûn*; OF. *mesnie* or *mehnie* better than *maignye* for MHG. *mehnte*; OF. *marnier* better than 'mlat. *marinarius*' for MHG. *marnaere*; OF. *barc* better than *barge* for MHG. *barke*. He makes the same mistake as all who have dealt with the German infinitives in *ieren*, in that he ascribes them directly to French infinitives.

By far the most elaborate work on the subject is that by Kassewitz, but that too is full of mistakes. After reviewing the statements of Diez, Neumann, Havet and Wackernagel in regard to French words in MHG., he indicates his own method as follows: "Es wird vielmehr unsere Aufgabe sein, bei der Bestimmung in wie weit die deutsche Schrift dem gesprochenen frz. Laut Rechnung trug, auch die Lautgeschichte der lebenden frz. Mundarten und die Darstellung der afrz. Wörter in sonstigen fremden Sprachen des Mittelalters in Betracht zu ziehen. Zugleich ist der Versuch zu machen zu entscheiden, in wie weit mündliche Herübernahme afrz. Wörter ins Mhd. erwiesen werden kann und aus welchen afrz. Mundarten geschöpft wurde" (p. 10).

Nothing can be said against the first part of his program, and no fault could be found with the second, were it not that he sets out with the fixed purpose to prove that the Eastern dialects of France are responsible for most of the loan-words in German, and that the spoken idioms, and not the written forms, are to be mainly consulted.¹ This attempt is obvious from the very abbreviations he uses, there being only two to designate OF. forms, namely *ofrz.* = *ostfranzösisch* and *gfrz.* = *gemeinfranzösisch*; and his conclusions are all drawn from the critical editions in which a certain uniformity is produced and deviating forms are excluded. For our purpose such a procedure is not sufficient: the variorum forms are also entitled to a respectful hearing. These alone can enable us to judge of the degree of familiarity with foreign words and of the place of origin. It will frequently be found that the various manuscripts of the same provenience contain a certain word that ranges in form from the north of France to the south, from the east to the west; sometimes the French words are so changed as to rhyme with a German dialectic form of the copyist; at times the word is not understood by the transcriber and is grotesquely changed.

To illustrate in the case of Wolfram: *fintåle* is found in Lachmann's text in Parzival 44, 4; another reading is *finteile*. In 256, 9 and 260, 12 we have *vinteile*, but also the other readings *fintalie fantaile fintale vintele*. In 515, 19 we find again *fintåle*, but in the notes *fintaile fantale*. Now we can see from the

¹"Bei ihm (Wackernagel) zuerst taucht auch die Ansicht auf, dass die frz. Wörter des Mhd. nicht auf schriftlichem Wege, sondern mündlich übernommen und dem ofrz. Dialecte entlehnt seien, die denselben daher aufzuhellen dienen würden" (p. 9).

very variations in the text that the rejected readings demand to be considered as well. Again, in the dialect of the copyist *aventiur* is changed to *aventiwer*, to rhyme with *fiwer* (P. 130, 10; 137, 17); *covertiur* becomes *covertiwer*: *aventiwer* (P. 540, 11); and the multitudinous forms of *krigierre* (q. v.) show what may become of a word when its meaning is not understood. In several cases I could discover the etymology only by referring to the rejected forms (cf. *müzzel pünteslât*), and in Modern German dialects the latter alone have often survived (e. g. *golter* for *kuller*).

On the other hand, the critical text itself, which is supposed to represent as nearly as possible the one prepared by Wolfram's secretary, shows so much inconsistency in the use of forms as to dispel all possibility of a uniform borrowing from any one dialect, and naturally enough. The epic poets read, or had read to them, the French epic poetry, which certainly was not confined to Christian's Champagne home; nor could they always procure Christian's works as copied by scribes of Troyes. Now, an overwhelming majority of French loan-words refer to acts of chivalry and kindred ideas, and these find their expression in literature rather than in active life. No wonder, then, that any one word should appear in a variety of forms in the same author.

These forms may be variable within the verse, hence subject to changes by subsequent copyists; or they may be perpetuated in rhymes, and then there is but little liberty left for changes. The rhyme alone is a safe witness of what the author (Wolfram in our case) may have originally used, and it remains to discover whether his usage is uniform there. It is this that Kassewitz has in mind when he says: "Demzufolge werden wir nicht fehlgreifen, wenn wir auf Grund unserer Belege im ofrz. *ei*, das mhd. *ei* im Reime gebunden erscheint, eine offene Aussprache des *e* annehmen. Dafür mag auch der Umstand sprechen, das an Stelle des dsch. *fôrest* (*ë* = off. *e*) *fôreist* (: *volleist*) treten konnte" (p. 60). His conclusion is, however, invalid, since it rests on the assumption that Wolfram's rhymes (for *fôreist*: *volleist* is from P. 176, 4) are always pure. This is not the case. The following irregularities occur in the Parzival from book III-X:

a: *â* (*nâch*: *sach*, *man*: *kastelân*, etc.): 118, 23. 121, 23. 126, 9. 127, 11. 135, 19. 141, 5. 142, 7. 143, 1. 150, 3. 156, 21. 161, 7. 17. 162, 1. 27. 166, 24. 176, 1. 179, 7. etc.; altogether 115 times.

e: *ê* (*mêr*: *her*, *herle*: *lêrte*, etc.): 182, 23 (in Bartsch's edition). 261, 11. 291, 27. 456, 13. 486, 27.

i : *ie* (*licht* : *niht*, *giht* : *Māstriht*, etc.) (Lachmann reduces them all to *ie* : *ie*) : 131, 23. 158, 13. 167, 19. 183, 7. 232, 21. 466, 3.

o : *ô* (*hôrte* : *orte*, *got* : *gabilôt*, *gebot* : *tôt*, etc.) : 128, 11. 133, 23. 138, 11. 152, 23. 156, 1. 157, 9. 215, 11. 221, 5. 231, 11. 239, 25. 246, 11. 358, 15. 418, 29. 426, 21. 427, 11.

u : *û* (*amûrs* : *curs*, *sun* : *Utepandragûn*, etc.) : 145, 11. 187, 21. 417, 1. 421, 13. 489, 23.

u : *uo* (*stuont* : *unkunt*, *sun* : *tuon*, etc.) (Lachmann reduces them all to *uo* : *uo*) : 180, 7. 181, 11. 185, 25. 198, 5. 214, 9. 218, 17. 221, 7. 237, 13. 242, 17. 282, 1. 288, 25. 344, 1. 345, 5. 348, 27. 352, 29. 353, 1. 359, 7. 367, 19. 368, 3. 13. 379, 29. 383, 5. 385, 13. 387, 9. 405, 15. 406, 15. 413, 29. 417, 9. 422, 29. 427, 17. 433, 15. 437, 21. 444, 13. 446, 1. 456, 25. 461, 3. 471, 15. 475, 19. 488, 21. 489, 25. 490, 23. 493, 17. 496, 5. The last case, *tuon* : *Gaurtuon*, shows how forced Lachmann's reductions are; besides, the reductions are not made within the verse.

Other irregularities are: *porten* : *vorhten* 182, 5. *ort* : *unervorht* (L. *unervort*) 222, 25. *vil* : *hin* 397, 15. To this also must be added *künegin* *künegin* *kuneginne*, according to the rhyme, and words with or without final *e*.

In foreign words the exact sound is of less consequence because it is not universally known; besides, there were many dialectic forms from which to choose. Hence we find peculiarities in the rhyme we do not meet with elsewhere: *fundamint* by the side of *soldiment* *firmament* is to be explained only by the exigency of the rhyme; so, too, the choice between *cwtois* and *curteis*, *franzoy*s and *franzeys*, *forest* and *foreht* or *foreist* is purely arbitrary, and no significance can be attached to them—at least no conclusion can be drawn as to the pronunciation of the word by the German borrower. Kassewitz sees in *ei* for *e* a proof of Eastern borrowing, but in Wolf. *grêde môraz puntestât* show no such tendency, the last two being secured so by rhyme; the only word which could be adduced in his favor is *feie*, and here *ei* is due to *a + a*. By the side of *puntestât*, *Trinitât* (P. 795, 25. 798, 4. 817, 22) is probably not a Latin, but a French form.

Kassewitz repeats the current mistake of ascribing the infinitive in *ieren* to the French infinitive; he differs from other writers by ascribing its origin to F. *ir* instead of *ier* (pp. 67, 68). He believes he has discovered (p. 61) a reason for the dual derivation of verbs in *en* and *ieren* in their respective origin from a noun or a verb. The few exceptions (*jostieren* is the only one he does

not reduce), such as *flören faljen fataljen feiten*, he explains away by supposing their derivation from unrecorded nouns (p. 64). Had he collected the words more carefully he would have found many more irreducible cases. Cf. *buhurdieren* by the side of *buhurt*, *kalopieren* and *walap*, *kriieren* and *krie*, *kunrieren* and *kunreiz*, *eysiern* and *eise*, *hardieren* and *hardeiz*, *partieren* and *pârât*, *punieren* and *puneiz*, *rottieren* and *rotte*, *turnieren* and *turnei*; also the doublets *krien* and *kriieren*, *faljen* (Karlm.) and *failieren*, *feiten* and *feitieren*, *flören* and *flörieren*, *hurten* and *hurtieren*; and the verbal forms *pansen*, *menen*, for which no nouns can be found. Besides, it is not thinkable that a French infinitive ending should be incorporated in German; at any rate, this would be an exceptional case in loan-words; only when the infinitive has the value of a noun, such borrowing is possible, e. g. *condewier* and *condewieren*, *leischieren*, *poinder*. We must then look for another explanation of the phenomenon, and it is not far to seek.

There are two very common sources of noun-derivations which German poets affect: the ending in *ier iur*, corresponding to OF. *ier eor èur*, for *nomen agentis*, and *iure*, corresponding to OF. *ure*, for *nomen actionis*, and both are strangely confused in the minds of the scribes. By referring to the vocabulary, many illustrations of the last fact will be found. This confusion is the more natural, since the German itself offered the interchange in verbs with *iu* (*biute*, *bieten*). There is but a step from *ier iur* to the infinitive *ieren* and its generalization as an infinitive-forming suffix. It is strange that Kaindl did not see that, for in his vocabulary *feitieren figieren* directly follow *feitiure figiure*. Cf. in Wolfram *aventiure aventiuren*, *krigierre kriieren*, *floitiierre floitieren*, *pareliure parlieren*, *partierre partieren*, *punjûr punieren*, *quaschiure quaschieren*, *tjostiure tjostieren*, *zimier zimieren*. An interesting example of a wrong etymology is *amesier amesieren*, which, being based on the conception of infinitive derivations, is given by Lexer and Bartsch as from MLat. *amassare*, for which there is no corresponding French word. In reality it is OF. *amessure*, a law-term explained under *amessura* in Du Cange: *Major et jurati cognoscere, judicare et emendas taxare possunt in casibus Amessurarum, scilicet quando unus facit injuriam alleri conviciando, percutiendo et faciendo sanguinem . . .*

Of course, it is not necessary in every case to look for a French noun in *ier* or *ure* as the prototype of infinitives in *ieren*; the

habit once established, *ieren* is freely attached to any French word. But it may be safely stated that *ieren* belongs to the higher, the literary language, while *en* to words which gained general currency. And, indeed, *prisen kosten prüeven*, etc., have become the common possession of the German language, while *ieren* has maintained itself as a suffix of French affectation.

Kassewitz says that the German poets did not represent soft *n* (p. 73). That such is not the case will be seen when we consider the different spellings of *muntâne fontâne punjûr*; so, too, all his arguments of the treatment of softened *l* (pp. 75, 76) in German as a proof of Eastern borrowing falls to the ground, when we consider the endless variety of the same word in the same author, but by different scribes. This last point is of great importance, for only where the same original copy was used should we expect some kind of agreement; whereas we find that every copyist treated the words according to his understanding of them, and it is hardly to be supposed that all of them, like Wolfram, spoke a corrupt Champagne dialect. On the contrary, we find several rejected readings (especially those from source *G* in Lachmann's edition) more consistent with the original French form than those accepted by Lachmann and Bartsch.

It is hardly necessary to take up the other points in Kassewitz, as enough has been shown how we need complete collections of French words in the MHG. writers before we can solve the problem of the borrowing and before we can draw from German sources for OF. phonetic studies. It will be further found that several etymologies in Lexer need revision, and this task is at present comparatively easy, as we have Godefroy to fall back upon. When I say easy, I do not mean that finding the proper word in Godefroy is a light task; frequently the proper dialectic form can be discovered only by acute guesses, and one does not know when and where to go to Littré; besides, several words are omitted there (cf. *dromon*), and were only accidentally found under some other articles.

From the form that certain Greek, Latin and Arabic words in MHG. have, it is evident that they came in through French sources. I have given all such as evidently came in through the French. Many words, especially names of precious stones, do not differ in French from their Greek or Latin origin, and so I have not given them; yet from their being coupled with those that show a distinctive French form, it is fair to suppose that

even they are French borrowings.¹ Proper names I have omitted: they have been sufficiently treated by Bartsch and in an article in 'Quellen und Forschungen,' No. 42.

P. = Parzival; T. = Titurel; W. = Willehalm; (B.) = Bartsch's edition; n. r. = not in rhyme. A semicolon between figures means that the form with its readings is the same.

A.

abestô, OF. abeston?, 'asbest'; P. 791, 16.

absist, OF. absictos (Pliny apsyctus), 'some precious stone'; P. 791, 19.

achmardi? 'green silkstuffs'; P. 14, 22. 36, 29: ein grüenez achmardi: daz was geworht dâ z'Arâbi. 71, 26. (Achmardis) 235, 20. 810, 11. (ackmardi *p*) W. 426, 8.

ad, OF. prep.; sarjande ad piet (aphiet *gg*, apiet *g*, anphiet *Gg*) P. 386, 12.

adamas, OF. adamas, 'diamond'; P. 589, 18. : was W. 60, 6; 426, 3. (adomas *G*) 791, 27. adamant (diâmant *I*) T. 142, 2.

admirât, OF. admirant amirant, etc., 'caliph'; (atmerât *I*) T. 93, 2. (ammirat *n*, atmerat *lopt*) W. 432, 16. : hât 434, 2. : rât 436, 1. 437, 26. : hât 438, 23. : lât 441, 2. 441, 22. 443, 13. : rât 449, 19. 450, 21. 455, 5. : hât 457, 21. (atmerat *ltv*) 463, 29. : hât 465, 5. 466, 27.

agraz, OF. agras agrat, etc., Prov. agraz, 'fruit-juice'; P. 238, 27.

ah, OF. prep. a; Salvâsche ah Muntâne (ab *g*, eh *g*, a *g*, an *d*) P. 261, 28.

alabandâ, OF. alabandina (Marbod), 'almandine'; P. 791, 19.

alânen, from OF. alun, 'to treat with alum, to tan'; gâlûnt (galount *g*, galuonet *D*, gealunet *G*) P. 75, 6. 153, 9. 279, 5. 337, 20. 520, 25. W. 57, 13.

¹ A few words of doubtful origin (*hârsenier*, *gampel*, *gampilân*, *jecis*, *meatris*, *lisis*, etc.) I have purposely omitted. I take this occasion to express my obligation to Dr. Schmidt-Wartenberg, who has been kind enough to look up for me a number of words in the rich collection of books belonging to the German department of Chicago University, and also to the department collectively for sending me all books I needed in my work.

² A diligent search in Godefroy has not revealed the form, but we find *almande* (Uncore ai un capel de almande engulet D'un grant peissun marage ki fut fait sure mer.—*Charlemagne*) and also *allement* (ung chapeau d'allement.—*D'Auton*), for which he knows no meaning; it is probably the same as *achmardi* and of Arabic origin.

amatiste, OF. *amatiste ametiste*, 'amethyst'; (*ametiste D*, *amatisten G*) P. 589, 18.

amazûr, OF. *amaçor amazur almazor*, etc., 'Arabian governor'; *amazûr* (*amahziur K*) W. 18, 1; (*amazzuor KZ*, *amanzur t*) 21, 12. *amazsûr* 26, 21. *amazûr* 28, 16. *amazsûr* 34, 5, 22. (*amassur K*) 46, 30. *amazsûr* 54, 19. (*amssur K*) 72, 9, etc.

âmer, OF. *ambre*, 'ambergris'; W. 62, 16. *amber* (*ammer t*, *amer p*, *ambra o*) 451, 22; (*ammer g*) P. 789, 29.

amesier, OF. *amessure*, 'bruise'; -e : *schiere* (*amesiere D*, *amasier d*, *amisiere EGg*, *amisier gg*) P. 164, 25; 167, 6.

amesiern, verb from the above noun; *gamesieret* : *zequaschieret* (*gaemsieret D*, *geamisieret Gg*, *gemisieret g*, *gemasciert g*, *geamisiert g*, *gemazieret d*, *gegasieret g*) P. 88, 17.

amie, OF. *amie*, 'sweetheart'; : *Obie* P. 345, 23; 396, 14. -n : *Flôrien* 586, 3. -n : *philosophien* 643, 13. : *vrie* 765, 13. : *Obie* T. 83, 3. : *Gurzgrîe* 127, 1. : *zwîe* (B.) 143, 4. -n : *Florîen* 147, 2. *amÿe* : *Turkânÿe* W. 29, 4. 39, 12. 42, 4, etc. Always in rhyme.

amis, OF. *ami* (nom. *amis*), 'lover'; : *pris* P. 133, 10; 200, 7; 264, 10; 278, 8; 291, 22; 396, 16; 613, 1; 682, 13; 711, 18; 731, 3; 778, 2; *amîse* (dat. case) W. 19, 27. : *wîs* P. 216, 25; 271, 19; 728, 2; 776, 17; *amîse* (dat. case) W. 99, 17. *bêas amis* T. 59, 1; W. 101, 27; 164, 28. *amîen* (dat. case) : *Flôrien* T. 152, 2. n. r. (dat. case, *amise g*) P. 310, 7.

amor, OF. *amor*, 'love'; *amor was sîn krîe* P. 478, 30. W. 24, 5. 25, 14.

âmûrs, OF. *amurs*, 'loves'; only in the name *Condwîrâmûrs*.

âmûrschaft, from OF. *amur*, 'love affair'; : *kraft* P. 439, 15.

antrodrâgmâ, OF. *androdragme*, 'some precious stone'; P. 791, 8.

arômât, OF. *aromat*, 'aromatic plant'; (*aromate K*) W. 451, 22. *arômâtâ* : *dâ* P. 789, 27.

âromâten, verb from the above noun; *geâromâtet* T. 21, 2. W. 462, 27.

âventiur, OF. *aventure*, 'adventure'; : *fiur* (-iwer : *fiwer D*) P. 130, 10; 137, 17. n. r. 224, 2; (*aventure G*) 271, 24, etc. *aventure* P. 3, 18, 28; 4, 25; 12, 3; 15, 13, etc.

âventiuren, verb from the above noun; *alrêrst nu âventiurt* (*aventiwert D*) ez sich. P. 249, 4.

âvoy, OF. *avoy*, exclamation of surprise, etc.; P. 21, 14. 62, 19. 65, 2. 78, 21. (*aphoy G*) 105, 26. (*avoi G*) 168, 7. 206, 24. 235, 8. (*avy G*, *awe g*, *owi d*) 378, 18. (*aphoy G*) 401, 6. 661, 20. W. 394, 6.

B.

balax, OF. *balas*, 'pale ruby'; P. 791, 2.

baneken, MLat. *banicare*, 'to divert oneself'; (panchen *g*) P. 30, 1. *banken* (*banchen D*, *banechen g*, *banichen g*, *banchen g*, *banicken dd*) 32, 26. (*baneken D*, *banechen F*, *banchen G*) 678, 3. *paneken* (*banchen G*) 737, 9. *banken* (*bancken o*, *banchen t*) W. 236, 2; (*panken p*, *paniken m*, *banichen ln*, *wanchen o*) 305, 16.

baniere, OF. *baniere*, 'banner'; : *Gaschiere* P. 31, 19. : *fiere* 61, 27. 72, 17, 81, 12. : *schiere* 196, 25, etc. : *schiere* W. 25, 17. -n : *zieren* 305, 5, etc. *banier* : *fier* P. 59, 7; 64, 24; 79, 3; 106, 3. n. r. 69, 6. W. 16, 10; 22, 7, etc.

barbier, OF. *barbier*, 'chin-piece of hauberk'; : *härnsnier* P. 155, 7. *barbiere* : *schiere* 265, 29; 598, 1. (*barbarei o*, *barbane p*) W. 408, 6.

barbigân, OF. *barbecan*, 'bastion in the outer wall of fortification'; : *hân* (*barbegan D allein*) P. 376, 14. : *gâwân* (*barbegan D*) 385, 24. : *getân* (*barbegan D*) 664, 11; 673, 9.

barrel, OF. *baril*, 'barrel' (?); : *wastel* P. 622, 9. n. r. (*parel*) 622, 22.

barke, OF. *barc*, 'boat'; -n : *starken* W. 22, 6. : *Tananarke* 409, 20. n. r. *parke* 411, 3. 411, 8. 415, 4. n. r. 416, 6; 438, 14.

barûn, OF. *barun* *baron*, 'baron'; (*Britun Gg*) P. 785, 7. W. 143, 15. : *garzûn* 170, 9. 246, 7. 264, 13. 278, 11. : *sun* 428, 23; 451, 7.

bastart, OF. *bastard*, 'spurious'; ein *samît* *pastart* (*bastart Gg*, *basthart dgg*) P. 552, 12.

bätschelier, OF. *bachelier*, 'page'; : *mir* (*baetscelier K*, *bäsche-lier m*, *betschilir z*, *betschilir l*, *batzelir n*, *patscelier t*, *etschilir x*, *eschelir p*, *esckelier o*) W. 290, 24.

bêâ, OF. *biaus*, 'beautiful'; P. *bêâcurs* 39, 25; 187, 22; 283, 8; 323, 1; 324, 1; 327, 19; 333, 24; 720, 16. (*Beahcursen D*) 721, 21; 722, 1, 9, 13. *bêâkunt* 47, 17. *bêâfiz* (*bean fiz Gg*) 113, 4; 140, 6. *Beâfontâne* 125, 16. *bêâ schent* 313, 3. (*beahzent G*) 658, 27. *Bêârosche* 349, 2, 7; 350, 16; 354, 28; 377, 3; 378, 2; 393, 26; 698, 1; 432, 17. *Bêâveis* 380, 27. *bêâ flûrs* 508, 21; 732, 14. *bêâs amis* (*beus D*, *beaus g*) 613, 1; (*bêâmis l*) T. 59, 1. (*besamÿs K*, *beamis op*) W. 101, 27; (*besamys K*, *bevsamys t*) 164, 28. *bêâs sir* (*bea gg*, *bia d*) P. 76, 11.

becken, OF. *bacq*,¹ 'bowl'; P. 236, 26.

berle, OF. *perle*, 'pearl'; T. 140, 1.

bien, OF. *bien*; *bien sei venûz* (ben *Ggg*) P. 76, 11. *byen sey venûz* 351, 7.

blialt, OF. *blialt bliat*, etc., in French it means a peculiar garment (see Godefroy, *bliant*), but in German it is some kind of silkstuff; *plialt* (*blialt d*) P. 235, 10; (*blialt Gd*, *plialt gg*, *pliât Dgg*) 313, 11. *plialt sîden* (B.) T. 224, 1.

boie, OF. *boie*, 'fettters, tie'; *boye* (*bôye D*, *boige G*) P. 56, 20. von *boin* (pain *K*, *boyen n*, *poyen mop*, *poynde t*) W. 220, 27. *boyn pl*. (*boyen lm*, *poyen op*, *pôien K*, *poyen ml*, *boy z*) 294, 14. *boye*: *Muntschoye* 397, 22.

bon, OF. *bon*, 'good'; *bon siz* P. 113, 4; 140, 6. *bon âventiure* (*bona ventura o*, *bona fortuna p*, von *l*, wan *mn*) W. 109, 4.

bônît, OF. *bonnet*, 'cap, hat'; : *wit* (*boit G*) P. 570, 3.

bovel, OF. *poble*, 'people'; P. 18, 22. (*povel gg*) 183, 5. (*pofel Gg*) 350, 29. (*povel Gdgg*) 408, 3. *gepûfel* (*gepûfel D*, *gepru-ovet die übrigen*) 454, 16.

buckeram, OF. *bouqeran*, 'cloth made of goats' wool'; : *nam* (*bucgram G*, *buckram g*) P. 588, 15; (*buchgram G*, *bucgram g*, *büggeram g*) 800, 17.

buhurdiern, verb from next noun; (*buhurt gar Gg*) P. 227, 11.

buhurt, OF. *bouhourd behourt*, etc., 'mass attack in jousts'; P. 242, 5; 623, 5; 624, 19; 665, 4; 777, 16. W. 21, 19; 120, 20; 225, 3; 239, 27; 351, 26; (*puhurt Kp*, *puhuert m*, *bihurt t*) 390, 21.

bukel, OF. *bucle boucle*, 'boss of the shield'; (*buchel D*) P. 37, 7. 70, 29. 91, 8. 139, 17. *buckel* 261, 5. *buckelrîs* 741, 10. *buckelhûs* 741, 11. *buckel* W. 125, 11.

buzzel, OF. *boucel boussel*, etc., 'keg'; (*buzel G*, *bussel g*, *bünzel g*) P. 190, 13.

C, K.

calcidôn, OF. *calcidoine*, 'chalcidony'; (*galcidon G*) P. 735, 21; 791, 3.

calcofôn, OF. *calcofanum chalcophonus*, 'some precious stone'; (*gazcofon G*, *gazgofon g*, *jascofon g*) P. 791, 12.

¹Of the same origin as ModF. *baquet*. In Godefroy the form *bacane*? is given: "Cour *bacane* semble vouloir dire: l'assemblée, la cour plénière des verres et des bouteilles." This explanation is the more probable when we consider the German form of the word.

kalopeiz, freely formed from *galop* like OF. *buhurdeiz* *buhurdeis*, etc., from *buhurt*; : *Passigweiz* (*galopeiz l*, *galopeis p*, *galopais g*) W. 32, 11. : *puneiz* 118, 5. : *sweiz* 317, 13. *kalopeyz* : *puneyz* 362, 29; 435, 27. *galopeiz* : *puneiz* (*kalopaeiz l*, *kalopeiz mno*) W. 333, 24. 372, 14.

kalopieren, from OF. *galop* 'to galop'; (*gewalopiert G*) P. 37, 15. 286, 26. (*galop Ggg*) 300, 7; 597, 17.

kämbelin, OF. *camelin*, 'cloth made of wool and silk'; (*chambelin K*, *chämbelein m*, *kemmelin l*, *käemelein (-lin t)* *ot*, *kemelin n*, *kemlein p*) W. 196, 2.

kappe, MLat. *cappa*, 'mantle with cowl'; (*knappe?*) P. 313, 7.

kappel, MLat. *cappella*, 'chapel'; P. 644, 23. in der *kappellen* (*kapeln t*, *chappeln mt*) W. 278, 7.

kappelân, MLat. *cappellanus*, 'chaplain'; : *man* (*chapelân G*) P. 33, 17. : *sân* 36, 7. : *hân* 76, 1. n. r. 76, 8. : *hân* 87, 9. : *getân* (*capelan d*) 97, 15. : *sân* 106, 21. : *man* 196, 16. *kapelân* W. 89, 4; : *man* 89, 29.

kapûn, OF. *capun*, 'capon'; (*kapun D*, *chappen G*) P. 657, 8. W. 134, 12.

karacte, OF. *caracte* *characte*, 'sign, letter'; (*karachten G*, *karachtern g*) P. 470, 24. *karakter* 453, 15.

cardemôm, OF. *cardamome*, 'cardamom'; (*cardemome Dddgg*, *kardemuome G*) P. 790, 2. *cardamôm* (*cardamôme K*, *cardemome m*, *kardemuem n*, *kardimum t*, *gardymon l*, *kardamuomen u*) W. 151, 4.

karrâsche, OF. *carroce* *carros*, from Ital. *carroccio*, 'carriage' (the form *cariage*, prototype of English *carriage*, may account for the *â*); (*karrotschen g*, *craschenaere G*) P. 237, 22. (*chræschén G*) 240, 13. (*karratschen G*, *kartascen D*, *karatschen ddg*, *karrutschen g*) 809, 20. W. (*garrosche K*, *karruschn t*, *charren mop*) 152, 1. (*karratschen lopt*, *karroschen m*, *garroschen K*) 352, 5. (*karratschen lopt*) 358, 10. (*karratschen p*, *karroschen Km*, *karratschen t*, *karrotschen l*, *chrarreten o*) 360, 25. : *ganfassâsche* (*garrasche t*, *karratse l*, *karassie op*) 383, 16. (*karroschen km*, *karratschen t*, *karrotschen l*, *kartaisen s*, *garren o*) 398, 27. (*karatschen t*, *karrotschen lo*, *karoschen m*, *garrotschen K*) 404, 14. *karrûne* (*garrune K*, *charren mnox*, *charre o*, *karrotsche l*, *kar-rays t*) W. 209, 2.

karre, MLat. *carra*, 'cart'; (*karratsch l*, *karrotsche l*, *karrâtsch z*, *karracken t*) W. 315, 29.

casagân, OF. *gasygan*, 'riding cloak', (*chasagan km*, *kassagan op*, *casegan n*, *casygan l*, *kassigân t*) W. 406, 7; 407, 6.

castâne, OF. castaigne, 'chestnut'; : plâne P. 378, 17. (kastânie
kmt, kastanie *l*, chesten *m*, chest *o*, keste *p*) W. 88, 26.

kastel, OF. castel, 'castle'; : snel P. 535, 7.

kastelân 'Castilian horse'; : man P. 121, 24. 157, 26. 210, 6.
289, 3. 312, 7. 357, 21. 452, 6. 522, 27. 669, 10. 671, 21. W. 42, 17.
53, 29. 63, 10. 70, 10. 118, 11. 128, 4. 405, 5. Found only in
rhyme.

celidon, OF. chelidoine, 'swallowstone'; (gelidon *Gg*) P. 791, 11.

cerâuns, OF. ceraine, Lat. ceraunia, 'a meteorite' (see Gode-
froy, *ceraine*); (gerauns *Gg*, therauns *d*, theamis *d*) P. 791, 6.

clâret, OF. claret, 'wine made of spices and honey'; : Gahmuret
P. 809, 29. n. r. W. 177, 4; 265, 10. 274, 27. 276, 7.

kobern, from OF. cobrer combrer, etc., 'take possession of'
(refl. 'collect oneself'); W. 33, 29. 212, 21. 294, 6. 425, 5. 435,
21.

kocke, OF. coque koge, etc., 'battleship'; P. 55, 6. (choche *Gg*)
58, 6, 15. (chuche *G*, choke *D*) 546, 24. (choche *Ggg*) 663, 11;
667, 30. 682, 21. T. (B.) 120, 1. W. 9, 3. 438, 6.

collier, OF. colier, 'neck-piece of a hauberk'; (collir *D*, colier
G, koller *g*) 739, 4. kollier (coller *l*, gollier *opt*) W. 406, 12.
422, 19.

kolze, OF. calce, 'foot-covering'; -n : stolzen (golzen *G*) P. 683,
17; 705, 12. 802, 19. W. 296, 3.

comûne, OF. commune comune comuigne, 'commune, union';
(commune *ln*, commune *pt*, comun *o*, comuon *m*) W. 113, 13.
comûn : Munlêûn (commun *n*, comuon *m*, conmûn *t*, comune *Ko*,
commune *p*) 115, 5. comunie : bîe (communye *np*, communie *t*,
communei *m*, comuney *o*, conmyne *l*) 117, 19.

condewier, OF. conduire,¹ 'guide, safe-conduct'; : Maliclisier
(kundwir *D*) P. 401, 13. condwier : tier 741, 15. condwiere :
schiere 821, 28. kundewiers : triviers (gundewiers *kt*, kandeweiz
l, condiwiern *o*) W. 391, 1.

condewieren, verb from the above noun; : entschumpfiert (ge-
kondiwiert *g*, gegondewiert *G*, gecondwieret *D*) P. 155, 19.
condwieren : tjostieren 174, 12; : entschumpfieret 199, 22; tur-
nierte (conduwierte *G*) 495, 22; : floitieren 511, 28; : entschump-
fierte (chundewierte *G*) 593, 4; : überparlieret (kondewiert *G*)
696, 18; zimierte (kondew. *G*) 736, 6; n. r. 820, 29. kunde-
wierte : punierte W. 367, 10. kondewierde : sunderzierde (gon-

¹ That such a verbal noun may have existed in OF. is proved by the feminine
conduiress 'conductrice' (see Godefroy).

duwierde *k*, gundiwierde *t*, condiwierd *m*, conduirte *n*, condiwierde *o*) 382, 20.

cons, OF. *cons* cuens cunte conte, 'feudal lord'; leh *cons* Ulterlec (*cuns Ggg*) P. 121, 27. *cons* Lascoyt (very bad readings) 178, 11. *cons* Liâz 429, 18. *cons* Lascoit 445, 24. *cons* Nârant (*cans d*, *kuns F*, *kuns G*, *küns gg*, *kunz g*) 682, 29. *conz* (*cons K*, *kuns t*) W. 115, 7.

kuns. leh *kuns* de Muntâne (*kons gg*, *kuns G*, *contz d*, grave *D*) P. 382, 1. *kuns* Richart 665, 7. *kuns* Gwillâms (*kons t*) W. 3, 11. *cuns* Heimrich (grave or graf all readings) 5, 16.

kunt. *bêakunt* : wunt (*chunt D*, *cunt G*) P. 46, 17. *fil li cunt* scholorz (*cûns D*, *cons d*, *chuns g*, *kunt g*, *cunt G*, *chunt g*, *chumt g*) 87, 24.

conterfeit, OF. *contrefait*, 'deception'; : *breit* (*contrefeit G*) P. 3, 12.

coralis, OF. *coral*, 'coral'; (*corallis d*, *corallus g*, *galralles d*, *gozalis G*) P. 791, 4.

corniol, OF. *corneole*, 'cornelian'; (*gorniol Gg*, *garviol g*) P. 791, 13.

koste, OF. *coste*, 'expense, value'; P. 32, 16. *kost* (*choste D*) 106, 30. 328, 26. W. 3, 21, etc. Very frequent; also *kostebaere*, *kostenlîch*.

kosten, verb from the above noun; W. 66, 10. 202, 28, etc.

kovertiure, OF. *coverture*, 'horse-blanket'; (*choferture G*) P. 14, 16. *covertiur* : *fiur* (*covertiure* : *fiure D*) 145, 21. : *aventiur* (*covertiwer* : *aventiwer D*, *chovirture* : *aventure G*, *covertiure* : *aventure G*) 540, 11. *kovertiure* : *gehiure* 709, 1; c— 736, 19. : *fiur* (*kovertiwer* : *fiwer K*) W. 360, 15. : *stiure* 366, 11. n. r. (*kofertiur K*) 395, 9.

koverunge, OF. *covrance*, 'acquisition, increase'; W. 397, 11. 402, 27. *koberunge* (*chob. K*) 435, 16.

crêatiure, OF. *creature*, 'creature'; P. 283, 3. (*creature D*, *creatur gg*) 466, 18. *Malcrêatiure* : *ungehiure* 517, 16; n. r. 520, 6. *Malcrêatiur* 529, 23. (*creatûre G*, *creature D*) 817, 27. W. 309, 18.

krie, OF. *crie*, 'public proclamation, war-cry'; (*chrîe D*, *crige G*) P. 80, 3. 270, 17. : *fte* 284, 13. 339, 9. 357, 6. 379, 27. 382, 29. *kri* (*chrîe DG*) 385, 2. 478, 30. 739, 24. W. 39, 11, etc. Very frequent.

krien, verb from the above noun; *gekriet* (*gechriet K*, *gekriiget l*, *gechriiget m*, *gekriigt p*, *gechriegt o*, *gekriigen n*) W. 391, 5.

kriigierre, OF. *criere*, 'the herald who incites the knights to the battle'; (chrigîrre *D*, kroyerre *d*, schiere *d*, kirre *g*, grogiere *g*, chroieraere *g*, kaphare *g*) P. 32, 17. (croieren *Gg*, chrigîren *D*, kriegern *d*, kroierern *g*, grogiereren *g*) 81, 13.

kriieren, verb from the above noun; : fieren (chryeren *D*, kriieren *d* = croyieren *Ggg*) P. 68, 19. creiieren (creyeren *Kl*, creierin *n*, kraygieren *p*, chriegieren *m*) W. 41, 27. kreiierten (cragîerten *Km*, kreierten *l*, kreireten *n*, groyerten *o*, grogierten *p*, krierten *t*, kryerten *z*) 372, 3. creigieren (criegiern *m*, kreyern *l*, kreiren *n*, krieren *t*, kroigieren *p*, groyern *o*) 401, 2.

crisolt, OF. *crisolite*, 'chrysolite'; -e *pl* (chrisôlte *D*) : wolte P. 566, 21. 589, 21. 791, 25. krisolte (krisolite *G*) T. 142, 2; W. 60, 7.

crisoprassis, MLat. *chrysoprassus*, 'chrysoprase'; : gewis (chrisopras *G*) P. 741, 6. : diadochîs (crisopras *g*) 791, 27.

kulter, OF. *coultre*,¹ 'coverlet'; kultr (kulter *Ddgg*, golter *Gg*) P. 24, 4. (kulter *D*, gulter *G*) 82, 27. (kolter *g*, golter *g*, gulter *g*) 229, 30. (gulter *G*) 243, 13. (gulter *G*, golter *g*) 353, 5. (gulter *G*) 501, 7. (gultir *G*) 549, 29. (golter *G*) 552, 13. (gultir *G*) 565, 19. (gulter *G*) 621, 22. (chulter *G*) 627, 30. (chulter *Ggg*) 760, 13, 25. (gulter *G*) 790, 13. 794, 14. (kolter *l*) W. 132, 16. (kolter *l*, gulter *t*, koltern *n*, gölter *p*) 132, 29. (koltern *nz*, kolter *l*, gulter *op*) 244, 14. (kolter *lopx*, gulter *m*) 248, 16.

kumpân, OF. *compainz* *cumpan*, etc., 'companion'; : sân P. 158, 18.

kumpanie, OF. *compaigne*, etc., 'company'; : vrîe P. 147, 18. c— : kurtôsîe (*cumponie G*) 297, 2. n. r. (*companie G*) 303, 13; (*cunp. G*) 340, 17.

kunreiz, OF. *conrei* *cunreid* (pl. *cunreiz*) 'feeding'; W. 59, 18.

kunrieren, verb from the above noun—'to prepare'; : parlierten P. 167, 13. n. r. 256, 30.

curs, OF. *cors*,² 'body'; Bêâcurs (*churs D*) P. 39, 25. : âmûrs 187, 22; 283, 8. n. r. (*cors D*) 323, 1; (*chors D*) 324, 1. : âmûrs 327, 19; 333, 24. kurs (*chors DG*) 720, 16; (*kûrs G*, *churs G*, *curs D*) 721, 21; (*cuors D*) 721, 29; (*curse D*, *chur G*) 722, 1, 9, 13.

¹ I have searched Godefroy and Littré in vain for this word, though Bartsch and Kluge give it. It is the MLat. *cultra*, *culcitra*, It. *coltre* (see Du Cange, *cultra*).

² Bartsch gives *curs* as a Norman form for *cors*; but that is hardly correct. More likely *curs* is a mistaken form from *curs* 'the race.'

kurstt, OF. corset, 'dress worn over the coat of mail'; : samit (kürsit *gg*) P. 14, 25; 36, 28. : wlt 145, 23. : strit 211, 9; 259, 7. n. r. 261, 9. : wlt (cursit *Gg*) 262, 13, etc. Very frequent.

kurteis, OF. curteis curtois, etc., 'courteous'; : Wâleis P. 327, 16. : Bêaveis (beavoys : kurtoys *Gdg*) 380, 28. -e : reise (kor-teise *G*) 651, 5; 735, 2. : reis 748, 30. : templeis 792, 22; 797, 14. : reise 801, 26; 821, 20. : reise T. 79, 3. kurteys : ehcurneys W. 45, 10. -e : reise 88, 4; 96, 20. : weise 102, 28. : Bêaveis (kurtoys *kmnop*) 411, 18. -e : eise 449, 10.

kurtoys : Franzoys P. 46, 21; 62, 3; 312, 22. : Bertenoys 325, 28. : Logroys (kurteis *G*) 508, 25; 519, 30; 593, 12, etc.

kurtöste, OF. courtoisie, 'courtliness'; (curtose *G*, kurtoyse *gg*) P. 144, 21. (churtoise *Gg*) 284, 11. : cumpânie (curtoysie *Gg*) 297, 1. : drle (kurtoisie *g*, chursoisie *G*) 630, 25.

küsseln, dim. of *küssen*, OF. coussin, 'pillow'; wanküsseln : in (wanchusselin *k*, wang chüsselein *nopx*, wangen kusselin *l*) W. 282, 16.

D.

de, preposition; Terdelaschoye P. 56, 19. gurnemanz de Grâharz (der *Dgg*, von *Gg*) 68, 22; 162, 6. roys de Franze (von Vranchrihe *D*) 69, 30. rêgîn de Franze (der *Dg*) 76, 13; 88, 3. duc Orilus de Lalander 129, 27. Cunnewären de Lalant 151, 22; 153, 2; 187, 15. Schoy delakurt 178, 21, etc. Urrepanse de Schoyen T. 10, 4. Schoy de la kurte 41, 4. de Franze 123, 4. duc Ehcunahten de Salvâsch florfen 151, 1. conz de Narbôn W. 115, 7. de Franze 330, 20.

diadochis, OF. diadocode, 'some precious stone'; P. 791, 28.

dialetike, OF. dialetique,¹ 'dialectics'; (dialetik *g*, dyaletike *g*, dialetiche *g*, dialetche *G*, dialetice *D*) P. 312, 23.

dictam, OF. dictam ditain, 'dittany'; (dittamme *g*, dittammen *G*) P. 579, 12. : nam (tictam *K*) W. 99, 23.

die, OF. dieu diu, etc., 'God'; die merzis (die marzls *D*, diu *g*, deu *dgg*) P. 578, 3.

djonistâ, OF. dionysiade dionyse, 'some stone'; P. 791, 10.

driakeln, verb from OF. triacle, 'to besmear with treacle'; gedriakelt (gedriachelt *G*, getriachet *g*) P. 484, 16.

drianthasmê, MLat. triacontasimum, 'kind of silkstuff'; (trianth. *dgg*, dianth. *G*, sarantasme *g*) P. 775, 5.

¹ This form is not given either in Littré or Godefroy, but must be assumed from the parallel *dialetien* for *dialecticien*.

dribok, OF. trebukiet, MLat. trebuccum, 'engine of war'; (dribock *op*, driboch *km*, dribocke *lnt*) W. 111, 9. dribock 222, 17.

dublin, OF. dublain, 'double coat of mail'; : *stn* (dublein *m*, duplin *op*, tublin *l*, tubelin *n*) W. 410, 21.

duc, OF. duc, 'count'; (duch *G*, durch *gg*, untze (für cuns?) *d*, der her zoge *D*) P. 129, 27; 265, 4. duc Astor (ouch *d*, auch kastur *g*, de chastor *G*, der herzoge *D*) 343, 22. (tuc *g*, der herzoge *D*) 354, 18. (duch *Ggg*, der herzoge *D*) 382, 19. 429, 20. (ouch *d*, der herzoge *D*) 623, 24. (herzog *Ddg*) 665, 6. (duch *G*) T. 151, 1.

ducisse, OF. duchesse ducoise, etc., 'duchess.' ducisse ûz Katelangen (duzzisse *G*) T. 58, 1. (duzisse *G*) 102, 2. doschesse : messe (doscesse *Dg*, duscesse *g*, ducesse *gg*, dezesse *G*) P. 435, 23.

E.

echites, OF. echite echiste aetites, 'some precious stone'; (ethites *Dg*) P. 791, 14.

ehhurneis, OF. a cort nez, 'with the short nose'; : Franzeis (ekurnoys *l*, Erzkurnoys, accurnoys *m*, akurnois *n*, acornoys *p*, ancurnoys *o* : franzoys *lonnopt*) W. 11, 25. ehcurneys : kurteys (ekurnoys *l*, accurnoys *mp*, acurnoys *no*) 45, 9. 50, 2 (similar readings); 92, 17.

eise, OF. eise, 'ease'; : weise P. 167, 10. : kurteise W. 449, 10.

ekub, OF. acube aucube, etc., 'small tent'; (echube *t*, eycub *m*, eykub *n*, ecobe *l*, ekupe *op*) W. 197, 11. (ekuob *m*, erube *t*, ekoube *K*, ekkube *l*) 316, 7.

emerâl, OF. amiral emmiré, etc., the same as *admirat*; W. 34, 5. (emmeral *K*) 43, 1. 54, 19. 72, 11. 77, 27. 98, 27. (erameral *l*, emmeral *K*) 107, 7. 256, 5. 339, 17. (emmeral *K*) 372, 11. 417, 29. 434, 27.

enschumpfieren, verb from *schumpfsentiure* (q. v.), 'to put to shame, destroy'; P. 43, 30. entschumphiert (entschunphiert *G*) 100, 11. entsch. (entschumpfieret *G*) 137, 4; (entscumpfieret *D*) 155, 17; (enschumpfieret *D*, entschumphiert *G*) 199, 21; 206, 25, etc. entschumpfieret W. 28, 4; 45, 8; 108, 15; 214, 22. geschumphieret (getscumphieret *K*, entschumphieret *loptz*) 303, 15.

eskelir, OF. escler asclier, 'an Arabian dignitary'¹; (eskelyr *mn*,

¹ Under *escler* Godefroy says: "Esclavon, mot devenu synonyme de païen, infidèle," and the examples adduced seem to agree with that definition. But *escler* must have meant also a dignitary; this meaning it has in the example found under *amiral*: "Puis fut il rois amiras et esclers" (Alesch.) So, too, in W. *eskelir* and *emerâl*.

esckelier *ot*, eschelier *lp*, emeral *K*) W. 28, 16. (escelir *l*, eschelier *op*, eskeher *t*) 34, 22. (eskelier *K*) 72, 9. esklir (eskelier *K*) 98, 26. 107, 6. (eskelier *Klmop*) 207, 14. (eskelier *K*) 256, 1. 258, 13. 288, 29. 339, 17. 366, 27. (eskelier *K*) 372, 10. Esserî? (esckelier *opt*) 417, 29. 434, 25. esklir (eskelir *K*) 437, 24; 438, 16.

esklirte, formed from the above—'office of an *eskelir*'; : *vrte* (eskelirte *K*, eskelierey *m*, esckeliereie *o*, eskelarie *t*, eskelie *l*, escheliere *pz*, eskelyren *n*) W. 287, 5.

eysiern, comp. OF. aisier eisier heiser, etc., 'to ease, to comfort'; (aeistern *I*, eysieren *Kl*, ayseren *z*, heysiren *n*, haesieren *o*, hasieren *p*, zieren *l*) 323, 19. geisieret (geistert *K*, geaisert *z*, geserit *n*, gehesieret *lo*, gehasieret *p*) 326, 11.

F, V.

faile, OF. veile, 'veil'; (faillen *Dd*, vale *Gg*, vël *g*, vaeile *gg*, pfellel *g*) P. 301, 28. (faile *D*, vaile *d*, feile *g*, vaele *G*, vale *g*, vël *g*) 302, 1.

failieren, verb from OF. faillir, 'to fail'; (falierten *G*, fallierten *gg*) P. 738, 28. (valiert *G*, falieret *d*, falliert *gg*) 754, 17. faylieren W. 87, 25. fâlieren (valieren *G*, failieren *dgg*) P. 211, 17. (val. *g*, fall. *g*, fail. *g*) 465, 24.

fasân, OF. faisân, 'pheasant'; (vashan *g*, phaysan *d*, vasan *G*) P. 287, 1. (vasan *G*, vashan *g*, vasande *g*, fasant *g*) 423, 20. (fashan *m*, vashan *op*) W. 134, 12.

feie, OF. fee, 'fairy'; (feyo *d*) P. 56, 18. von der feien (pheigen *G*, phain *g*, phefen *g*) 96, 20. (pheigen *G*) 400, 9.

feiten, from OF. fait feit, 'to prepare, deck out'; gefeitet : bereitet (gefelt *Dgg*, gepheit *Gg*) P. 45, 21. : bereiten 702, 16.

feitieren, from OF. feiture faiture or faitier(ment), same meaning as above; (gefettirt *D*) P. 18, 4. : zieren W. 247, 3.

fenis, OF. fenis, 'phenix'; (fenix *Gdgg*) 469, 8. (fenix *all*) 469, 11.

venuz. See *bien*.

vesin, OF. vesin, 'neighbor'; mâ vesin (mavisin *t*, mals vesin *n*, mal visin *mp*, malvasin *o*, zorne sin *l*) W. 163, 16.

vesperie, from Lat. vesper, 'exercises on the eve of a tourney'; P. 68, 24. 86, 21. (vesprie *G*) 95, 17. vesprîe 357, 4. (vesprîe *Dg*) 358, 29; 377, 17.

stanze, OF. fiance, 'fidelity, homage'; (phianze *G*) P. 38, 6. 86, 2. 134, 17. 198, 3. 275, 19. 611, 1. 707, 28. W. 87, 3. 105, 1.

fier, OF. fier, 'proud'; (phier *G*) P. 21, 11; 38, 18; 46, 4, etc. Of very frequent occurrence.

fil, OF. *fil*, 'son'; *fil li roy* (*fil li roys Gg*, *Fili roys gg*, *Filluroy D*, *Frue min d*) P. 10, 15. 40, 13. *fil li roi* (*filliroi g*, *filüroy D*, *filyrois Gdg*, *fil lo roys g*) 80, 15, etc.

vilân, OF. *vilain*, 'peasant'; P. 74, 13. : *getân* (*villan g*) 143, 11. : *missetân* 144, 15. : *getân* 257, 23; 524, 1. -e : *Gawâne* 529, 29. n. r. 570, 25.

vinaeger, OF. *vinaigre*, 'vinegar'; (*vineger g*) P. 551, 21. (*vinager K*, *vinagre l*, *ezzich the others*) W. 99, 24.

fintâl, OF. *ventaile*, 'ventail (of a helmet)'; (*fantale d* = *phinteile oder finteile Ggg*) P. 44, 4. *vinteile* (*finteil g*, *phintalie g*, *fataile dg*, *fintale D*, *vintele g*) 256, 9. *finteil* (*finteile g*, *phinteile Gg*, *fantaile dg*, *fintale D*, *vintele g*) 260, 12. *fintâle* (*fintaile g*, *fantale dd*) 575, 19. *finteile* (*fintale km*, *fantasie op*) W. 408, 4.

vintûse, OF. *ventose*, 'cupping-glass'; (*ventvse I*, *ventosen mnop*) W. 323, 23.

fischieren, from OF. *ficheure*, 'to buckle a girdle'; (*gephischieret EG*) P. 168, 17. (*gefitschiert G*) 232, 28.

fisike, OF. *fisique fisike*, 'medicine'¹; (*fisiche g*) P. 481, 15.

fistôn, probably OF. *fiscien*, 'physician'; : *salmôn* (*vision Gd*) P. 453, 25.

fîz, OF. *fîz*; *bon fîz*, *schêr fîz*, *bêâ fîz* P. 113, 4. 140, 6. *Jofreit fîz* *Idoel* 277, 4; (*vizidol Gg*) 311, 6; 413, 17; (*fis G*) 761, 8. 293, 12. 429, 18, 20. 445, 24. 682, 29. W. 21, 1. (*fil lv*, *fis K*) 56, 23.

floitieren, verb from the following noun—'to play on the flute'; *floytieren* P. 63, 8. (*floyt. G*) 511, 27. (*floytieren D*, *floyten dg*) 764, 27. *floytieren* W. 34, 8.

floitierre, OF. *fleutiere fleutierre*, 'player on the flute'; (*floitirre D*, *floitieraere Gg*, *floytere g*) P. 19, 11. *floy.* (*floytier o*, *floitierer p*, *floytiere l*, *floitier t*, *flotiere n*, *flotyer m*, *flöten z*) W. 382, 16.

flören, verb from OF. *flor*, 'to deck with flowers, etc.'; *geflôrte* : *hôrte* W. 195, 4; (*gefloierten K*) 207, 7; 305, 9; 344, 21. *geflôret* : *vertôret* 352, 13. n. r. (*gefloiert Kmo*) 362, 11; 372, 27. (*geflorierit n*) 382, 18.

flôri, OF. *flori*, 'pleasant, agreeable, beautiful'²; : *bî* P. 531, 25; 796, 5. *flôris* W. 146, 19. (*vlorys K*) 301, 1.

¹ Bartsch wrongly translates it *Naturkunde* (swaz die wîsen arzt' dâ für bejagent mit fisiken lîste an wûrzen).

² Bartsch (and Lexer) gives for *flôri*: "Blüte, wie *bluome*, *flôr* zur Bezeichnung des Herrlichsten." Since, however, Godefroy gives the adj. with the above meaning, there is no need to assume a noun *flori* which is not found in OF. By referring to the four examples it will be found that the first one gives a good meaning with the adjective, and the other three can be nothing but adjectives (comp. *floris* in Lexer).

flôrieren, other form for *flôren*; geflorieret : gezimieret (gefloieret *G*) P. 341, 3. n. r. (gefloierte *g*) 732, 14. : gezimieret W. 76, 19. n. r. (gefloiete *K*) 151, 12. 154, 14. 164, 30. 194, 13. 226, 10. 315, 6. 336, 8. 343, 22. 364, 2. 403, 27.

flôrsen, OF. florison?, 'adornment'; (vlorsen *k*, geflorsen *loptz*) W. 373, 16.

flûrs, OF. flurs; bêâ flûrs : âmûrs P. 508, 21; 732, 14.

fôle?, OF. fole, 'foolish'; : Spanôle (Lachmann has Fôle) P. 91, 16.

fontâne, OF. fontaine, 'spring'; : plâne (funtanie *G*, funtane *d*) P. 753, 23; (funtanye *K*) W. 49, 6. : Brahâne 398, 22.

fôrest, OF. forest foret, 'forest'; (voreis *G*) P. 27, 29; 129, 6. (voreis *G*, forst *gg*, vorecht *g*) 253, 2. (voreist *G*, forst *dgg*) 271, 8. (voreist *G*) 286, 12. (voreis *G*) 424, 17. fôreht : reht 548, 4. : sleht 601, 10. n. r. (voreht *G*) 736, 27. : reht 737, 9. n. r. (voreist *G*) 821, 12. foreist : volleist 176, 4.

forstaere, OF. forestier, 'forester'; : laere (forestere *nw*) W. 389, 28. forehtier : tier P. 592, 10; (forhtier *K*, forestyer *op*, vorstier *ntz*, forster *l*) W. 379, 25.

franzeis, OF. franzeis franzois, etc., 'French'; this word occurs very frequently as franzeis franzeys franzois franzoys; franzeis is more frequent in the rhyme than franzois. franzoysinne 'French woman': P. 88, 26. T. 99, 2. franzoisinne T. 37, 3. 38, 1.

furrieren, from OF. furrier fourrier or fourriere, 'to line (a coat)'; (fûrrieren *E*) P. 168, 10. 225, 12. (gefurriet *G*) 301, 29; 313, 11; T. 138, 2. W. 368, 25. 377, 16. (gefûrriert *K*) 443, 20.

G.

gabilôt, OF. gavelot?, 'javelin'; (gabylot *D*) P. 120, 2. gabylot 120, 16; 124, 13; 128, 12. 133, 24, etc.

gagates, OF. gagates, 'some precious stone'; P. 791, 15.

gâlander, OF. calandre, 'calander'; P. 544, 14. 550, 29. 551, 15. 622, 8.

galreide, OF. ?, 'jelly'; (kalrait *m*, galrede *p*) W. 134, 13.

gâmâne, MLat. camaynus cammaeus, 'cameo'; (gamane *mn*, gamanie *t*, gamânye *K*, gamaneye *l*, gemainen *op*) W. 16, 12. (gemane *op*, gemange *l*, gaman *t*) 401, 8.

garnasch, OF. garnache, 'upper garment without sleeves'; (garnatsch *g*, garnache *G*, garnasce *d*, garnatsche *g*, karnascen *D*) P. 588, 17.

garzûn, OF. garçun, 'page'; P. 18, 23. 62, 17, 27. 72, 2. 81, 16. (garzuon *D*) 132, 6. 283, 25, etc., W. 131, 27. 170, 10. 192, 5. 232, 25.

gênit, OF. genet, 'black horse'; : samît (jenit *g*, gennit *g*, timit *Gg*) P. 778, 20.

glaevîn, OF. glaeve glave, 'lance'; : îñ (glevin *D*, clavin *Ggg*) P. 231, 18. n. r. (gleven *D*, glaevei *g*, gleve *d*, clavine *G*) 232, 3. : sîdîn (glavin *G*) 443, 24. n. r. glâvine (glevenie *gg*) 505, 5. glaevine : pîne (clavine *G*) 531, 7. : vilzelîn (glavîn *G*^a, clavin *G*) 537, 5.

goufe, OF. coife, 'headdress'; : koufe (gouffe *p*, gôyfe *K*, coufe *n*, schouf, chnouff, etc.) W. 92, 12.

grâl, OF. gral, 'Grail'; P. 235, 23, 26, 27. 236, 1, etc.

gramerzîs, OF. grant merci, 'many thanks'; (gramaerzys *D*, grant merzis *Gg*) 357, 8.

grânât, OF. granate, 'garnet'; grânât jachant P. 233, 20. 589, 20. T. 142, 2. W. 188, 26.

grânât, OF. grenate, 'pomegranate'; P. 508, 11.

grêde, OF. gret gred, 'steps, staircase'; : bêde P. 794, 8; 806, 12. n. r. 816, 21. : bêde W. 139, 21.

grêden, verb from the above noun—'to provide with a staircase'; P. 186, 16. 589, 3.

gugel, MLat. cuculla, 'head-covering, cowl'; (kugel *g*, kogel *d*, gugelen *D*, gugelin (ein) *g*, chugelen *G*, kugeln *g*) P. 127, 6.

gügerel, from the above noun—'head-covering of a horse'; : snel (gugrel *D*) P. 145, 20.

guttrel, OF. goutteron?, 'vase'; (putrel *m*, barel *z*, kuterolfe *l*, etc.) W. 326, 17.

H.

hâberjoel, OF. habereau, 'some male garment'; (habriol *K*, huberol *l*, huberiol *t*, huoverschol *m*, huberschol *n*) W. 356, 7.

hâmit, OF. hamede hamete, 'intrenchment, fortification'; : strît P. 114, 27; 172, 21. n. r. 813, 22.

hardeiz, OF. hardeiz, 'torment, vexation'; : Marschibeiz (hardeyz *n*, hardîez *K*, hardier *tv*, hardir *l*, hârdîr *m*, hurdiere *op*) W. 56, 25.

hardieren, from OF. hardier, 'to annoy, attack'; (haerdierte *D*, barrierte *g*, parrierte *Gg*) P. 665, 23. (geherdieret *m*, gehurdieret *op*, gehurtieret *lx*) W. 90, 27. (hardiert *lt*, hârdiert *m*, hardierte *Kn*, hartiert *x*, hurdiert *op*) 114, 6. (gehârd. *m*, gehart. *x*,

gehurd. *nop*, gehurt. *l*) 190, 7. (gehärd. *m*, gepart. *l*, gehurd. *op*) 205, 28. (herd. *m*, hurd. *op*, hurt. *l*) 282, 10. (hard. *lz*, händ. *m*, hurd. *op*) 334, 27. (haerd. *Km*, hurd. *op*) 435, 26.

harnasch, OF. *harnas*, 'harness, equipment'; P. 7, 27. 36, 9, etc. Very frequent. *harnas*: was (*harnasc D*, *harnasch die übrigen*) 18, 3; 27, 15, etc.

häsche, OF. *hache*, 'ax'; dat. case (*hascent D*, *hachen G*, *hatschen gg*, *ackesen g*) P. 183, 17. *hâtschen* (*hakken o*, *matschen t*, *hartschen l*, *hakchen m*) W. 60, 1. (*hasten o*, *hatschen pt*, *tartschen l*) 358, 9.

heistieren, from OF. *haster*, 'to hasten'; (*gehaistiert G*) P. 592, 28. 778, 26. (*geiostieret t*, *gehurtieret l*, *gehurd. op*) 200, 27. (*geleistieret p*, *gelaizieret o*) W. 439, 11.

hurt, OF. *hourt* *hourd*, 'attack in the tourney'; P. 65, 4. 68, 11, etc. Very frequent.

hurteclich, adjective formed from the above noun—'proper for the *hurt*, attacking with the *hurt*'; (*hurtchlich G*) P. 60, 24. 245, 12. 325, 23. 507, 6. (*huorttechl. F*, *hurtchl. G*) 679, 26; 680, 11. (*hurtchlich Gg*) 812, 15. T. 8, 2. 16, 3. 35, 4. (B.) 81, 4. W. 348, 19, etc. *hurtlich* (*hurtchlich G*) P. 36, 13.

hurten, verb from the above noun—'to attack in the tourney'; P. 80, 6. 139, 17. (*gehuret G*) 148, 21. 400, 21. W. 25, 12. 26, 1, etc. *hurtâ* (imp. of *hurten*) P. 597, 25. (*nuta G*) 673, 10. W. 54, 9. 77, 22, etc.

hurtieren, same as *hurten*; *zerhurtieren* 'to injure in a *hurt*' P. 702, 19; 802, 14. *gehurtieret*: *gezimieret* (*gehurdiert nop*) W. 24, 16.

J.

jachant, OF. *jacint*, 'hyacinth, a kind of ruby'; (*iochant Ggg*) P. 233, 20. (*jochant mp*, *jechant t*) W. 188, 26. *jacinctus* P. 791, 17.

jeroffel, OF. *girofle*, 'clove'; (*ierofel Gd*) P. 790, 2.

jope, OF. *juppe jupe*, 'tunic'; (*ioppen op*, *scopen m*, *kobsen K*) W. 356, 7.

jumente, OF. *jument*, 'mare'; (*iumentum op*) W. 395, 7.

juven poyis, OF. *jovene bois*, 'young forest'; (corrupt readings) P. 271, 9; 286, 26.

L.

la, OF. article; *Kyôt la schantiure* P. 416, 21. *la surziere* 439, 1. *Fantân la salvâtsche* 452, 13; 456, 2. *la surziere* 579, 24; 780, 11; 784, 2; 821, 16. *Schoy de la Kurte* T. 41, 4.

lampride, OF. lamproie,¹ 'lamprey'; (lantpriden *Gg*, lantfriden *d*) P. 491, 16. W. 134, 13.

lampriure, OF. l'emperëur, 'emperor'; : gehiure (lampruore *D*, lanpriure *G*) P. 712, 9. : âventiure (lampartewer *m*) W. 91, 28. : ungehiure (lamprure *K*, lemperture *n*) 272, 14.

lanze, OF. lance, 'lance'; P. 38, 5. 134, 18. 183, 13. W. 105, 2. 114, 30, etc.

lâsûr, OF. l'azur, 'lapis lazuli'; (lasûr *D*) P. 313, 5.

lâsûren, verb from the above noun—'to paint azure'; gelâsûren (gelasowerten *m*, gelaswerden *K*, galazuren *l*, guet salme *o*) W. 99, 23.

lâtân, ?²; : sun P. 551, 20.

leh, OF. article; lech *Ggg*, lah *D*, la *d*) leh cons P. 121, 27; (lech *G*, la *d*) 382, 1.

leischieren, from OF. laissur leisir,³ etc., 'to give the reins to the horse'; (geleisiert *g*, geloisieret *G*) P. 121, 13. (leiscierte *Dd*, leisierte *Ggg*, lesierte *g*) 611, 9. (leiscieren *D*, laschieren *d*, loysieren *FG*, leisieren *gg*, lesieren *g*) 678, 11. (leiscierende *D*, lassierende *d*, lesiernde *g*, leisierten *Ggg*) 738, 25.

lekerte, OF. lecherie, 'sensuality'; W. 193, 25.

li, OF. article; fil li roy P. 10, 15; 40, 13; 80, 15, etc.

lign aloê, OF. lignaloe lingaloel, etc., 'aloes-wood'; (lingaloe *G*, lignum (lingnum) aloë *dgg*) P. 230, 11. (ligna loe *G*, lingn aloê *g*) 484, 17. (ling aloê *D*, lingaloe *G*) 790, 7. (lingalwe *G*) 808, 13. (ligen *m*, lingn *K*, ling *t*, lignum *nx*, lingnum *o*) W. 69, 12. (lingnaloê *K*, ling aloë *m*, lignalowe *n*, ligalve *t*, lignum aloë *op*) 375, 24; 379, 25. (lignum *op*) 444, 15.

ligârius, OF. ligure, 'some precious stone'; P. 791, 15.

lipparêâ, OF. liparea, 'some precious stone'; (limpparea *G*) P. 791, 24.

lit, OF. lit lict, etc., 'bed'; lit merveille (lit marvale *D*, let *Gg*, lot marnaile *d*, etc.) P. 557, 7. (let *Gg*, lecte *g*, lot *d*, marvale *Dg*) 561, 22. (let *Gdg*, lecte *g*, marvale *Dg*, marvaele (*so scheints*) *G*)

¹ Kluge derives the word directly from Latin; but it has not the same meaning as in Latin, and Lexer's derivation from MLat. is therefore preferable.

² Lexer and Bartsch think it is the Latin *lactuca*. Is it not rather misspelled for *legun*, *leun* 'herbs'? That would exactly agree with the meaning of the passage.

³ Modern French *loisir* from Latin *licere*, and not, as Lexer and Bartsch have it, from *laissier*. The latter never has the meaning of 'giving the reins,' whereas a *leisir*, a *leisor*, etc., means 'à son aise' (Godefroy, *loisir*, *loisier*).

566, 16. (leit *g*, liht *g*, let *d*, lete *G*, lecte *g*) 598, 26. (liht *g*, leit *g*, let *G*, lecte *g*) 605, 25. (lit marvale *Km*) W. 403, 21.

loschiern, from OF. logier loigier, 'to harbor, to lodge'; (ge-lotsch. *Ggg*, geloisiert *g*) P. 350, 22. (geleisierten *Gg*, geloisierten *g*) 676, 28. (loysiern *Ggg*, leisieren *Fg*) 681, 15. (leisiern *G*, loysieren *gg*) 753, 4. (geloisiert *Ggg*) 755, 12. (lûtschierte *l*, loyschierte *Kt*, loysierte *n*, laisierte *op*, . . schierte *g*) W. 97, 23. (lotsch. *z*, loytsch. *K*, loyst. *t*, loysirten *n*, lays. *op*) 234, 1. (lotsch. *z*, loysc. *K*, loysch. *t*, loyziren *n*) 237, 3.

M.

mâ, OF. mal, 'bad.' See *vestn*.

mahinante, OF. mainant,¹ 'residents, members of the household'; : sarjante (. de, mahinante *D*, machinande *g*, mahenande *Gg*, machenande *g*, machemant *d*) P. 646, 30; 662, 27; (machinante *dd*, mahenande *Ggg*) 794, 4; (machnande *t*, mahenant *m*, other readings corrupt) W. 185, 15.

vermaldit, from OF. maldit, 'accursed'; (vermaldiete *G*, vermaledieten *d*, ver maledite *g*, verfluohte *gg*) P. 526, 11.

mange, OF. mangan, 'engine of war'; W. 111, 9.

markis, OF. marchis, 'marquis'; W. 50, 23. (markys *I*) 104, 1. 110, 11. 117, 23. 118, 24, etc. Very frequent.

marnaere, OF. marnier, 'mariner'; P. 19, 15; 55, 3; 58, 24; T. (B.) 145, 2. marnaer (marner *I*, marnaere *K*) W. 339, 22; (marnaere *Kt*, mernere *n*, morner *I*) 411, 8. marnaere 438, 18.

marveil. See *lit*, *terre*, *schastel*.

massenie, OF. masnie masnide maisnie mesnie, etc., 'household, retinue'; P. 27, 25. (massenide *D*) 147, 28. (messenie *G*) 179, 9. (massenide *D*) 199, 5, etc. Very frequent. mässenie (mass. *Gg*) 65, 13. (messnie *G*) 144, 14, etc. messenie 13, 12. messnte (massinide *D*) 216, 13. (massenide *D*) 315, 19. massenî (massnide *K*) W. 363, 25.

mat, OF. mat, '(check)mate'; (maht *D*) P. 41, 16. 115, 6. 275, 28. 347, 30.

matraz, OF. materas, 'mattress'; : saz P. 353, 5; 683, 13. n. r. matraze (matraz *dgg*) 760, 11; 760, 15. : paz 790, 17. : haz W. 100, 10. : saz 132, 29; 353, 21; 356, 2.

¹ Bartsch says: "eine andere Form zu *massenie* . . . *h* steht für *s*"; but that does not explain the ending *ant*; *mainant* is, however, a word of frequent occurrence, and the *h* is merely adventitious, and probably due to analogy with *mahnîe*, *massenie*.

melochites, OF. *melochites*, 'malachite'; P. 791, 28.

menen, from OF. *mener*, 'to conduct, to drive'; P. 55, 16. 90, 9. 241, 20. W. 352, 9. 360, 24. 437, 23.

merzis. See *gramerzis*, *die*.

môraz, OF. *moret* (nom. *morez*) 'mulberry wine'¹; P. 239, 1. 244, 13. 423, 17. 452, 19. 809, 29. (*maraz no*) W. 177, 5. (*maraz m*, *marate n*, *mete loptz*) 274, 27. (*maraz mo*) 276, 7. (*maraz m*) 448, 7.

mort, OF. *mort*, 'dead'; W. 10, 20.

movieren, from OF. *mover*, 'to move'; (*m̃vieren G*) P. 678, 12. 305, 15.

muntâne, OF. *montaigne*, 'mountain'; (*muntanie G*) P. 71, 18. (*muntanige G*, *montanie gg*) 261, 28. *leh kuns de Muntâne* (*de montange g*, *emontane gg*, *emuntange G*, *von der m. D*) 382, 1. (*montanie Gdg*) 382, 24. (*muntanie d*, *montanie Gg*, *montane gg*) 742, 4. W. 36, 18. *montâne* (*montanie Kt*) 70, 13. (*muntanie K*, *montange t*) 84, 14. 377, 22. 436, 4.

mursel, OF. *morsel*, 'dainty piece (of food)'; P. 551, 5.

muscat, OF. *muscat*, 'nutmeg'; P. 790, 2.

müzzel, OF. *muscel*?², 'musk'; (*müzzel D*, *müssel Gdg*, *müsel d*, *muscel g*) P. 789, 27. (*m̃vzzel K*, *muzzel m*, *mussel l*, *muskel t*, *monzari o*, *mozari p*) W. 451, 21.

N.

nigrômanzi, OF. *nigromance*, 'necromancy'; (*nigram. gg*) P. 453, 17. 617, 12.

note, OF. *note*, 'chant, song'; *reisenote* P. 63, 9.

O.

ohteiz, OF. *osteis*, exclamation, something like 'lo!'; (*otheis g*) P. 325, 4. *ahteiz* 330, 25.

P.

palas, OF. *palais*, 'palace'; P. 16, 22. 23, 15. 27, 16, etc. Very frequent.

¹ But not necessarily so. "Bertier faisoit taverne d'un breuvage fait de miel et d'eau que l'on appelle *more*" (Godefroy).

² This form is not given in Godefroy, but the adj. *muscelin* presupposes the noun: "Huile muscellin... est un huile composé de plusieurs drogues, entre lesquelles est le musc, qui luy donne le nom." This explanation is perhaps to be preferred to Bartsch's derivation.

palmat, MLat. *palmacium*, 'kind of silkstuff'; P. 552, 17. 683, 12. (*balmat D*) 760, 14; 790, 17. W. 100, 10. (*balmat K*) 353, 21. 406, 9. (*balmat K*) 422, 19.

pansen, from OF. *panser penser*, 'to think'; W. 65, 1.

pârât, OF. *barat*, 'confusion, noise'¹; P. 341, 17.

pardris, OF. *perdris*, 'partridge'; (*perdris g*) P. 423, 20. (*pardyum l*, *pardreis m*, *partris n*, *partereis op*) W. 134, 14. *pardrî-sekîn* (dim. of *pardris*) (*parelin g*, *rephuonlin G*) 131, 28.

pareliure, OF. *parlier*, 'eloquent speaker, advocate'²; (*parelure DGgg*, *pavelûre d*, *parlûre gg*) P. 465, 21.

parlieren, verb from the above noun—'to speak'; P. 167, 14. *überparlieren* 696, 17.

parrieren, from OF. *parier*, 'to compare with, to adorn'³; P. 1, 4. 201, 25. 281, 22. (*geparriet G*) 326, 7. 458, 9. *underparrieren* 639, 18. (*barriet t*, *parliert ?*) W. 247, 27. (*parieren pz*, *partyren n*) 326, 20. (*geparriet K*, *gebarrit l*) 443, 22.

partieren, verb from the following noun—'to cheat'; P. 296, 29.

partierre, OF. *baretierre baretiere barateor*, etc., 'cheat, deceiver'; (*paratierre g*, *partiere d*, *partieraere Ggg*, *partîrer g*) P. 297, 9.

passâsche, OF. *passage*, 'ford, travel'; (*passascên D*, *passashen GGg*, *passas g*, *passanen d*) P. 535, 1. (*passaschen g*, *passascen Dd*, *passasse g*, *passahe G*, *passaie g*) 592, 29. 721, 26.

patelierre, OF. *batalier*, 'warrior, skirmisher'; (*pateliere g*, *patelirre Ddgg*, *putelirre G*, *pateliraere g*) P. 183, 7. (*patelirre Klpt*, *paselirre n*) W. 223, 10.

pelliz, OF. *pelice*, 'fur coat'; (*bellitz g*, *belz Gdgg*) P. 231, 5.

pelzeltn, dim. of the above noun; (*belcelin K*, *belzlin t*, *belzekin l*) W. 84, 23, 26.

pfasch, OF. *pas*, 'narrow road'; : *parnasch* (*pfnasch p*) W. 439, 10.

pfelle, OF. *palle pele*, etc., 'rich silkstuff from Alexandria in Egypt,' etc.; (*phelle G*) P. 228, 8; *pfell* (*pfelle DG*) 235, 11; 270,

¹ Bartsch translates the word in this passage: "Wechsel, Tausch: Handel und die zu verhandelnden Waaren," but that makes no sense, and departs far from the meaning of *barat*.

² Bartsch and Lexer give for the origin of the word *parleur*, which, however, means 'parlor'; the earliest quotation for *parleur* in Littré is of the 15th century; *parlier* is very frequent in the above sense, and the form *pareliure* is probably due to confusion with *parlure* 'conversation.' Cf. *schantiure*.

³ In this sense it represents *parer* rather than *parier*.

12; 316, 13, etc. Very frequent. phelle 11, 17; 39, 19. phellel (phelle *G*) 71, 27. pfellel (phelle *Gdgg*) 243, 3; (phelle *Ggg*) 261, 7; (phelle *GGgg*) 540, 10. (phelle *G*) 552, 15; (phele *G*, pfelle *G*²) 721, 16; (phelle *Gg*) 808, 5.

pfeteraere, MLat. *petraria*,¹ 'engine of war'; : phaere (phetraere *G*) P. 197, 24. : waere (pheterer *m*, pfedelere *ln*, phaedelaere *t*) W. 111, 11.

pflûm, OF. *flum*, 'river'; : rûm (pfluom *D*, flûm *die übrigen*) P. 655, 7; 438, 12.

pflûmit, MLat. *plumatium*, 'feather cushion'; (pfumit *G*, plumit *d*, blumit *g*) P. 552, 9; (plûmit *D*, phumit *G*, plumit *ddgg*) 794, 13. (plumit *ln*, phlêumeit *m*, pulmit *t*) W. 132, 16. (pflumeit *o*, pfûmit *p*, pflumeit *m*, plumit *l*, pulmit *t*, plumete *n*) 132, 29. phlûmît (plumit *lnt*, phlemeit *m*) 244, 12; (phloumeit *m*) 244, 14. (phloumeit *m*) 248, 15. (phlumit *l*, phloumeit *m*, plumit *nt*, blumit *l*) 323, 29. plumît (pfluomît *D*) P. 627, 28; (phumit *G*) 760, 24.

piet, OF. *pied*, 'foot.' See *ad*.

pigment, OF. *pigment*, '(wine made of honey and) spices'; P. 789, 26. W. 62, 16. (picment *l*, pikment *op*, piciant *x*, pigmande ?) 276, 6.

pigmenten, verb from the above noun—'prepare with spices'; (gebimentet *K*, gepigment *m*, pingment *l*, pigment *nto*, pitiment *p*) W. 177, 4.

pitit mangeiz, OF. *petit mangier*,² 'slight meal'; : enbeiz (manseiz *l*, mangeiz *K*, mansheiz *t*, manschaiz *m*, manzeiz *n*, mansweiz *l*) W. 103, 24.

plân, OF. *plan plaigne*, etc., 'plain, field'; P. 30, 27. 61, 16. 67, 21. 69, 10. 118, 12, 20, etc. Very frequent. plâne (plan *Ggg*) 59, 25. (planege *G*) 74, 7, etc.

plate, OF. *plate*, 'metal plate'; : state (blate *Dgg*) P. 261, 26.

pôsfûz, OF. *bofu bofuz*, 'some kind of cloth or silk'; : strûz (posuoz *Kl*, pohfuz *t*, posus *o*, bosus *z*) W. 364, 27. : ûz (pohvuz *t*, posus *oz*) 367, 27.

poinder, OF. *poindre*, 'attack, length of space in which an attack takes place'; (poindr *D*, ponder *G*, so *meistens*) P. 65, 3. 67, 3. 68, 11. poynder 69, 2. pônder 69, 11. poynder 69, 19, etc. Very frequent. poynderkeit 'celerity of attack'; (poyndecheit *K*, pondercheit *lmopy*) W. 32, 19.

¹ Comp. OF. *petereau* (Godefroy).

² The ending *eiz* is probably in analogy with *hardeiz*, *punciz*, *kalopeiz*, etc. Compare, however, Godefroy, *mengiez*, *megniez* (under *mangier*).

porte, OF. *porte*, 'gate'; (*borte G*) P. 20, 12. (*borte G*) 30, 3, 18, etc. Very frequent.

portenaere, formed from the above noun—'gate-keeper'; (*bor-tenare G*) P. 652, 27.

*portenoy*s, ?¹, 'gate-keeper'; : *franzoy*s W. 332, 8.

poulun, OF. *pavillon paveillon*, 'tent'; (*poulun immer nur D*, *pavelun G*) P. 59, 25; 62, 19. (*bavelun G*) 65, 16. 77, 27, etc. Very frequent.

prasem, OF. *prasmē*,² 'a precious stone'; (*parsm G*) P. 791, 9.

présent, OF. *present*, 'gift'; P. 785, 20; 786, 27. T. (B.) 158, 4. *prisent* (*present Ggg*) P. 77, 6. 210, 10. (*present Ggg*) 375, 13.

presse, OF. *presse*, 'press, crowd'; W. 391, 20.

pris, OF. *pris*, 'praise, worth'; (*bris G meistens*) P. 2, 28. 3, 7, 24, etc. Very frequent. *unpris* P. 321, 8, etc. *prislīch* 'praise-worthy, excellent'; P. 266, 30.

prisen, verb from the above noun—'to praise'; P. 38, 4. 57, 30. 412, 30, etc. *volprisen* T. 70, 2.

prisin, OF. *bresil*³; : *sīn* (*brisin G*) P. 601, 12.

pristn, OF. *prisun*, 'prison'; : *Bertūn* P. 429, 7. : *garzūn* W. 192, 6. n. r. (*brisun K*) 299, 3. 457, 29.

prüeven, from OF. *prover*, 'to prove, to judge, etc.'; (*pruoven D*, *bruoven G*) P. 3, 21, 26. (*pruovet G*) 7, 23. 14, 21, etc. Very frequent.

puneiz, OF. *pogneiz poigneis pougnis*, etc., 'rush against the enemy, combat'; : *weiz* (*pōneiz G*, *pungeiz g*) P. 812, 11. (*poneiz G*) T. 81, 4. : *kalopeiz* W. 118, 6. *Thesereiz* (*buneiz K*) 214, 26. : *weiz* 320, 18, etc. Very frequent. *pungeiz* : *Tesereiz* (*punaiz mnopt*) W. 36, 11. : *Ehmereiz* 366, 24.

punieren, verb from the following noun—'to attack'; (*pungieren g*) P. 73, 4. 300, 8. (*pungierte g*, *pungnierte G*) 387, 9. 738, 27. T. 86, 2. W. 34, 8. (*pvnigieren I*) 334, 28. 367, 9. 395, 14. 420, 20. *pungieren* (*punierten mn*) W. 35, 2; (*gepuniert mnopt*) 90, 28. *gepunschieret Km*, *gepunieret np*) 190, 8; 372, 4.

punjūr, OF. *pugneur poignier*, etc., 'combattant'; : *sūr* (*pumur z*, *pungiur l*, *punsur n*, *punschūr K*, *punschower m*, *puntschuer*

¹ Probably *porte* + *tenir*, to rhyme with *franzoy*s.

² Lexer and Bartsch give wrongly MLat. *prasius* as the origin.

³ "*pristn*, eine nicht zu bestimmende Baumart: wahrscheinlich prov. *bresil*," Bartsch. But why *prov.*? In Littré *bresil* is given; the form *berzi* and *berzi* for the 13th century make *pristn* possible, and the example: "*Li barillier puecent fere baris de fuz de tamarie et de bresil*" by the side of "*tāmrī* unt *pristn*" in Wolfram makes the etymology certain.

op, pontur *t*) W. 310, 21. : ûr (pvniûr *I*, puniur *ll*, punnûr *K*, pumur *z*, punsur *n*, punschoyer *m*, puntschewer *p*) 335, 10. : sûr (puniur *t*, ponschûr *K*, pungur *l*, puonschower *m*, punsur *n*, puntschur *o*, pontschuer *p*) 346, 9. n. r. (puniur *l*, puniurre *t*, puntschwer *K*, puntschur *op*, punschower *m*) 358, 27; (puniur *z*, puniurre *t*, pungiur *l*, punzur *n*, puntschur *op*, puntschwr *K*, punschower *m*) 368, 7.

puntestât, OF. podestad poestet, etc., 'force'; : râst (pontestat *n*, potestat *lop*) W. 85, 18. : hât (potestat *n*, ponders stat *o*, an der stat *p*) 361, 24.

puover, OF. povre poure, 'poor'; puover schêtîs (povir *n*, poyer *t*, arme *o*) W. 242, 9. pôver schêtîs (bover *l*, pouver *n*, bower *op*) 401, 15.

pûsche, OF. pousse poulse, 'impetuosity'; (puosche *Km*, phusche *l*, pfusche *n*, puche *op*) W. 187, 14.

pusine, OF. bussine, 'trumpet'; : schînen P. 63, 2. (busine *d* = busunen *g*, busunaer *Ggg*) 627, 19. (busin *g*, busunen *Fg*, bûsune *G*) 681, 25. pusîn (businen *I*, pûsinen *K*, busun *l*, puseinen *m*, bosynen *n*, pusaun *o*, pusunen *p*, pusine *t*, pusaunn *x*, bussin *z*) W. 316, 17. 360, 8. (busine *t*, busune *ln*, pasoune *op*) 360, 11. (busine *Kz*, pusine *t*, pusune *l*, posoun *m*, bosyne *n*, pusoune *o*, busune *p*) 382, 13. 390, 28. 400, 19. 403, 15. 427, 2.

pusinen, verb from the above noun—'sound the trumpet'; (businen *alle ausser D*) 764, 26.

pusûner, formed from pusûne, 'trumpeter'; (busuner *d*, busunaere *Gg*, bosuner *g*, pusonr *D*) P. 19, 7. (pusonerr *D*, busunare *Ggg*, busune *dgg*) 379, 11. (pusonrr *D*, pumur *d*, busunar *Ggg*, busunr *g*, busunier *g*, busune *g*) 379, 15. pusûnaere (busunare *Gdgg*) 567, 21.

Q.

zequaschieren, verb from following noun—'to wound, to bruise'; (zerquatschieret *G*) P. 88, 18. (zerquatschiuret *G*) 569, 22.

quaschiure, OF. quassure quachure, etc., 'bruise, contusion'; (quaschiure *D*, coascure *d* = quatschiure *Ggg*) P. 75, 10. (quatschiure *Ggg*) 88, 14. (quatschuren *E*, quatschiuren *g*) 164, 24. (quatschiure *G immer*, quatsure *d*) 577, 22. (quetsure *d*) 578, 11. quaschiur (quatschiure *Gg*, quasiuren *d*, quasciuren *oder* quatschiuren *die übrigen*) 579, 20. quatschiure (quaschewr *m*, quaschewer *o*) W. 390, 23.

quater, OF. quatre, 'four points (in dice)'; (quattr *D*) 179, 11.

quitt, OF. quite, 'free'; P. 531, 23. W. 186, 10. 212, 12. 368, 3. 453, 25. 459, 3. Always in rhyme.

R.

rabbine, OF. rabine ravine, 'gallop'; rabbîn : schîn (rabin *alle ausser D*) P. 37, 23; 60, 24. 174, 26. 211, 4. (rabine *G*) 245, 12. 262, 23. rabbîn (rabine *DG*) 295, 12. (rabine *G*) 444, 14. (rabyne *lo*, rabine *pt*, rabbîn *K*) W. 24, 8. rabine 32, 19; 77, 3; (rabbînen?) 87, 23; 118, 7. rabbîn (rabine *K*, rabb. *mn*) 362, 30. rabbîn (rabine *Klt*) 404, 13.

rasûnen, from OF. rassener, 'to collect, bring together'; (rasu-onten sih *K*, scharten sich *I*) W. 323, 11.

ravit, OF. arabi,¹ '(Arabian) war-horse'; P. 400, 4. 620, 29. W. 128, 17. 132, 2. 365, 27.

ribalt, OF. ribalt, 'vagabond, rascal'; ribbalt : scheneschalt (ribalt *Ggg*) P. 296, 18. ribalde : alde 341, 26. : ungezalt 360, 25. 314, 24.

ribballîn, OF. revelin, 'shoe of undressed leather'; (ribalin *Ggg*) P. 127, 8; 133, 24; 156, 25. (ribalin *G*) 157, 8. (ribalin *DE*) 164, 6.

rivier, OF. riviere, 'country along a river, river'; P. 118, 12. W. 40, 23. 41, 28.

roch, OF. roc, 'rook (in chess)'; : doch (rok *G*) P. 408, 29.

roin, OF. roïne reine, 'queen'; (kunegin *Ddg*) P. 301, 19. rêgîn (= roin *g*, roïne *gg*, raoine *g*, roy *G*) 76, 13; (= rein *g*, royn *gg*, roy *Ggg*) 88, 3.

rois, OF. roi, nom. rois, 'king'; roy (roys *Gggg*) P. 10, 15; (rois *Gg*, roys *ddgg*) 40, 13. roys 65, 30. (roy *Gg*) 69, 29, etc. Very frequent.

rotte, OF. rote, musical instrument; (rote *G*) P. 143, 26.

rotte, OF. rotte, 'troop'; (rote *G*) P. 48, 28. (rote *G immer*) 49, 4. 72, 19, etc. Very frequent. rottenmeister W. 296, 28.

rottieren, verb from the above noun²—'to arrange in troops'; (rotierte *G*) P. 669, 1. (gerotieret *K*) W. 313, 13. 333, 2. 352, 19.

rottumbes, OF. retumbe, 'round clay vessel, musical instrument'; (rotte tumbes *t*, rotumbumbes *op*) W. 360, 5. rotumbes 382, 15.

¹So Lexer and Bartsch give it; but I see no reason why OF. *ravit rabbit* 'furious' could not be the origin of the word; *arabit* is not given in Godefroy.

²Or more probably from the adjective *rotier*.

rott. (rotumbes *mst*, rotumbs *K*, rotumbumbes *op*) 400, 17. rot. (rotumbs *K*, rottumbel *t*, rotumbumbes *op*) 403, 17; 407, 22.

royâm, OF. roïame, 'kingdom'; (roïan *g*) P. 251, 3.

rubin, MLat. rubinus, 'ruby'; P. 3, 17. 24, 12. 63, 16, etc. Very frequent.

runzit, OF. runcin roncin, 'jade, mare'; P. 256, 24. 342, 15. 520, 7. 522, 14. 529, 25. 536, 25. 545, 13. 647, 2. 687, 23. 779, 3. runcît W. 187, 24. 196, 18. 305, 17.

S.

saddâ, OF. sadde, 'sardonyx'; P. 791, 9.

safer, OF. safre, 'tinsel'; (sapher *G*, saffir *ddg*, saphir *g*, sapheir *g*) P. 3, 14.

salliure, OF. saleüre, 'saltiness, sarcasm'; (saliure *g*, tsalûre *G*) P. 531, 19.

salse, OF. salce, 'sauce'; salsse (*salse G*) P. 238, 27. 551, 2. W. 44, 13. 134, 10.

salvei, MLat. salvia, 'sage'; (salvai *Kmo*) W. 326, 21.

samît, OF. samit, 'some silkstuff,' 'samite'; P. 11, 19. 24, 4. 36, 27, etc. Very frequent.

samlieren, from OF. sampler, 'to collect together'; (gesambeliert *G*, gesamenet *g*, gesamt *g*) P. 270, 18. samelieren W. 45, 7; 362, 2; 367, 18; 397, 27; 427, 6.

sarapandratest, OF. serpent + teste, 'snake's head'; (serp. *Gg*) P. 50, 5. (serap. *G*, sherp. *g*) 68, 8.

sardin, OF. sardine sardoine, 'sardonyx'; P. 85, 2. (sardine *Ggg*) 566, 22. sardîne (*sardin Gg*) 589, 22.

sarjant, OF. serjant sargant, etc., 'house servant, page'; sarjande (*scariande D*) P. 183, 11. (sargant *g*, scariant *D immer*) 210, 14. 214, 21, etc., W. 18, 13. (*scariand m*) 116, 25, etc. Very frequent.

schâch, OF. eschac eschec, etc., 'chess'; schâchzabelgesteine P. 408, 20. schâchzabel (*schahtzabel G*) 408, 26.

schahteliur, from OF. chastel, 'castellan'; li schahteliur de Bêaveys (*tschatelurre Ggg*, tschahtelurre *g*, sach de lurre *g*, burcgrave *Ddg*) (*tschatalur G*, tschatelur *gg*) P. 378, 21. (*schahtellure K*, tschahtelur *z*, tschahtelure *t*, schastelure *l*, thaschtelior *l*, purcgraf *mnop*) W. 335, 13. (*schahtellûr K*, scatelewer *m*, schahtelur *o*, tschachtelûr *pz*, tchatelur *t*, tschasteluor *l*, thascheliior *l*, zastelur *n*) 336, 1. (*schahtellur K*, thaschtetiûr) 337, 3. (*tschahtelur t*, burcgrave *die übrigen*) 365, 1. (*schahtalur K*) 367, 8.

schantiure, OF. chanteur,¹ 'singer'; Kyôt la schantiure (lascantiure *Dd*, latschanture *G*, latschantur *g*) P. 416, 21.

schanze, OF. chance cheance, 'chance, throw of dice'; (tschanze *G*) P. 2, 13; 13, 5; 60, 21; 88, 4; (scanze *D*) 150, 20; 272, 18. 320, 2. (tschanze *Ggg*) 747, 18. W. 87, 20. 110, 5. 368, 14, 17. 415, 16. tschanze (tschansze *G*) P. 494, 3.

schapel, OF. chapel, 'wreath of flowers,' 'chaplet'; (tschapel *G*) P. 232, 16; 234, 11. (scapel *D*, schappel *dgg*, tschapel *g*, tschappel *G*) 426, 28. 426, 30. (tschapel *G*) 776, 7.

scharlachen, OF. escarlatte, 'wool cloth of any color'; P. 168, 5, 9. scharlach (scharlachen *npt*, scharlach *Gg*, sharlat *g*) 232, 26. W. 63, 22. (scharlach *mop*) 63, 25.

schastel, OF. chastel, 'castle'; Schastel marveil (scastel *D*, schathal *d*, tschahtel *gg*, tschater *Gg*, kastle *g*, marveil *g*, marvail *d*, marveille *g*, marfeile *Gg*, marvale *D*, maerval *g*) P. 318, 19; — marveille (scastel *D*, schahtel *d*, tschatel *g*, tschater *G*, tschah-
tez *g*, kastel *g*) 334, 7; (scastel *D*, tschastel *g*, tschahtel *g*, thsastel *g*, scahel *d*, tschatel *g*) 557, 9. (scastel *D*, kastel *dgg*, tschatel *G*, tschahtel *g*) 610, 11, etc. schahtelakunt *schahtel* + *cunt*; (schachtelakunt *D*, schahtelkint *d* = tschahtelakunt *g*, tschatelacunt *G*) P. 43, 19. schahtelacunt (schachtelacunt *D*, tschahtelacunt *g*, tschatelacunt *G*, scatelacunt *gg*) 52, 15.

scheneschant, OF. seneschal,² 'seneschal'; scheneschlant : Laland (sine tschalant *g*, sinetschant *g*, thsenethsant *g*, scenescalt *D*, senschalt *G*, tschinet schalt *g*, zehant *g*) P. 151, 21; (sciniscant *d*, senetzant *g*, smetschant *g*, scenescalt *D*, seneschalt *G*, sineshalt *g*, schinneschalt *g*) 153, 1; (scenesclant *D*, senetsachant *g*, sciniscant *d*, schineschant *g*, schinschalt *G*, sineschalt *g*) 194, 15, etc. scheneschalt : walt (scenescalt *D*, sinschalt *G*, sinetschalt *gg*) 290, 23. scheneschalt : gevalt (sineschalt *G*) 295, 17. : ribbalt (sinschalt *G*) 296, 17. : walt (sinschalt *G*) 304, 17.

schent, OF. gent, 'people.' See *bêlâschent*.

scher, OF. chier cher, 'dear'; scher fîz (scer *D*, tschier *Ggg*) P. 113, 4; (tschier *G*, schere *g*, schera *g*, tschir *g*, chier *g*) 140, 6.

schêtis, OF. chetif, nom. chetis, 'caitiff'; : prîs (tshettis *t*, tschetis *z*, boverschytis *l*) W. 241, 16; (cetis *K*, schetis *nop*, tshettis *t*) 242, 9. n. r. (cetis *Km*, tschetis *z*, tshettis *t*) 243, 1; (scetiss *K*) 244, 19; (sceptiss *K*) 263, 18, etc.

¹ The ending *iure* due to confusion with the feminine abstract ending *ure*, hence the feminine gender. Cf. *schahteliur*, *pareliure*, *tjostiure*.

² Bartsch thinks that the ending is due to a wrong reading of *senescaus* (*n* for *u*).

schinnelier, OF. genoillier, armor covering the knee; (scinnelier *D*, schinilier *d* = tschillier *gg*, tschilier *G*, schillier *gg*) P. 155, 23. (tschillier *Ggg*) 157, 23. schillier (scillier *D*, tschillier *gg*, tschilier *G*, schinnelier *d*) 261, 18.

schoie, OF. joie, 'joy'; (ioie *D*, tschoye *G*) P. 217, 10. Repanse de schoye (schoye *Dd* = tschoye *g*, tschoy *g*) 228, 14, etc. joye (= tschoie *g*, schoye *g*, schouge *G*) 610, 20.

schumpfentiure, OF. desconforture desconfiture, 'rout, destruction'; (tschunfenture *G*) P. 21, 25. (scumphentiwr *D*, tschumphenture *G*) 146, 10; 205, 27. (entschunfenture *G*, in tschumpfentiwr *gg*, an schumpfentiwr *D*) 212, 22. Very frequent.

schürbrant, MLat. scurum? +?, 'some kind of cloth'; (scurbrant *D*, ü *dgg*) P. 588, 19.

sei, OF. sei, 'be.' See *bien*.

seitiez, OF. saitie, nom. saities, 'small fast warship'; seytiez P. 668, 1; 686, 17. 826, 17.

sentine, OF. sentaine sentine, 'hold,' 'lower part of a ship'; : sine W. 414, 25. : sin 415, 9.

serpant, OF. serpent, 'serpent'; : hant (serphant *G*) P. 276, 10.

sinôpel, OF. sinople, 'red or green color'¹; (siropel *Ggg*, siropl *g*) P. 239, 1. (= siropel *gg*, sirophel *G*) 809, 29. (scinopel *K*, schinopel *m*, syropel *loptxz*, syroppel *n*) W. 276, 6. (syropel *lmopt*) 448, 7.

sir, OF. sire, 'sir'; bêas sir (sûr *d*) P. 76, 11.

slavente, OF. esclavine, 'garment of coarse cloth'; (slavine *g*) P. 449, 7.

soldier, OF. soldier, 'soldier'; P. 21, 12. 25, 13, 22, etc. Very frequent.

soldierse, OF. soldeiere, 'prostitute'; P. 341, 24.

soldiment, OF. soldoiment, 'wages'; : present (soldem. *Gg*) P. 77, 5. : Trevrizzent (soldment *g*, soldement *G*) 493, 10. solde-mente : presente T. (B.) 158, 3.

solt, OF. solde, 'wages'; P. 14, 10. 17, 21. 37, 8, etc. Very frequent.

spânôl, OF. espanol espagnol, 'Spaniard'; (Spangol *G*, spaniol *dgg*) P. 39, 15. (spangol *G*) 91, 15.

stanthart, OF. estandard, 'standard'; (zarckant *o*, sariant *p*) W. 368, 7.

¹ In MHG. it is the name of some wine, probably made of some fruit-juice, as the form *siropel*, which is found in most manuscripts, would indicate.

stivål, OF. estival, 'boot'; (stifal *g*, stivale *D*, stifol *G*, stivel *g*, stiffel *d*) P. 63, 15. (stivåle *D*, stifal *g*, stivel *g*, stifelen *d*) 588, 21.

stiven, from OF. estive, 'to play a kind of flute'; P. 764, 27.

storje, OF. estorie estoire, 'crowd, tumult, armament'; (storie *d*, storî *D*, sturie *Gg*, stiur *Fg*, strite *G*, stosse *g*) P. 684, 16. (storie *g*, storien *G*, stoiren *g*, stiuren *g*, sturierin *G*, rore *d*, rotte *D*) 690, 17. (storle *D*, sturie *Ggg*, stôr *d*, storien *g*) 705, 2. W. 20, 8. 22, 13, etc. Very frequent.

sukni, OF. sôgenie, 'garment of the common people'; (suknei, *g*, sukenie *D*, suggenie *gg*, rok *Gg*, mantel *d*) P. 145, 1.

surkôt, OF. surcot, 'upper dress'; P. 145, 1. 570, 3. W. 196, 2. 296, 6.

surzengel, OF. sourcengle, 'upper girdle'; (surzingel *gg*) P. 257, 6. (sur zingel *g*) 295, 26.

surziere, OF. sorciere, 'sorceress'; (surzier *alle ausser D*) P. 312, 27. 319, 1. surzier (surzir *gg*, surziere *Dd*, surtziere *g*) 319, 14. 439, 1. 442, 15. 579, 24. 780, 11. 784, 2. surzier 821, 16.

T.

talftin, OF. dalphin, 'dauphin'; T. 92, 2. 94, 2. 126, 1. 127, 2. (B.) 144, 1. 135, 2. (B.) 207, 1; 233, 2.

talfinette, formed from the above word—'wife (daughter?) of a dauphin'; (talffalte *I*, talfinete *G*) T. 126, 3.

tambâr, OF. tambor, 'tabor'; P. 19, 9. 63, 5. W. 12, 29. 29, 22. 40, 3. (tambuor *K*) 187, 25. 225, 14.

tambâren, verb from the above noun—'to play on the tabor'; P. 511, 26. (tambuoren *D*) 764, 27. W. 34, 6.

tamburr, OF. tamburer, 'one who strikes the tabor'; (tamburre *g*, tambuorer *g*, tambur *Gd*) P. 19, 8. (tambuor *D*, thambur *d*, tambur *G*, tamburre *g*, tambure *gg*) 379, 14.

tämris, OF. tamarie, 'tamarisc'; (tempris *g*, tempreis *g*, tenpris *G*, tampris *g*) P. 601, 12.

tanz, OF. dance, 'dance'; P. 242, 5. 639, 10, 11. (tantz *Fgg*) 639, 17. 640, 3, 11. 641, 1. W. 128, 19.

tanzen, verb from the above noun—'to dance'; P. 511, 26. 512, 30. 639, 16.

tärkis, OF. tarcois, 'quiver'; (taerkis *I*) W. 321, 20. (taerkis *t*, tarkis *Kp*, terkys *l*, terkeis *m*, rerkis *n*, taerkeis *v*) 357, 2.

tavelrunder, OF. table ronde, 'Round Table'; (tavelrunde *Ddgg*) P. 284, 21. (tafelrunde *D*) 380, 11. (tavelunrunder *G*, tavelrunden *Dd*) 652, 8, 10, etc. Very frequent.

tavelrunderaere, formed from the above noun—'member of the Round Table'; (*tavelrundaere alle ausser D*) P. 652, 13.

taverne, OF. *taverne*, 'tavern'; W. 44, 12. (*tavern Km*, *tabernen tz*, *taberne p*, *trowern o*) 326, 10.

tehtier, OF. *testiere*, 'head-covering (of a horse)'; (*testier lnp*, *testir t*, *tyostier o*) W. 412, 24.

temperie, from OF. *temperer*, 'proper mixture'; (*temprte D*, *temperi Fd*, *tempre G*) P. 643, 23. (*temprte DG*) 680, 26. W. 420, 2.

templeis, imitation of OF. formation, 'knight templar'; (*tepeleis G*) P. 444, 23; 468, 28. *templeys* 702, 24, etc.

tepitch, OF. *tapis*, Prov. *tapit*, 'tapestry'; (*tepech G*) P. 69, 10. *tepech* (*tepech G*) 82, 29. *tepch* (*tepech G*, *tepitch gg*, *teppich d*, *teppiche D*) 83, 29, etc.

terre, OF. *terre*, 'country'; P. 685, 22. 753, 4.

tjost, OF. *joste*, 'joust'; P. 25, 30. 27, 30. 37, 25. 38, 21. (*tiostr D*) 38, 28, etc. Very frequent.

tjostieren, verb from the following noun—'to attack in the joust'; (*tiustiren D*, *tiostriern G*) P. 15, 29. (*tiŭstiren D*) 23, 9. (*tiostrfren D*) 32, 3. (*tiustieren D*) 36, 10, etc. Very frequent.

tjostiure, OF. *josteor*,¹ 'combattant in the joust'; (*tiostiure G*) P. 38, 19. *tjostiur* (*tiostiure D*, *tiosture Gg*, *tyostier g*, *justier d*, *tiostriern gg*) 174, 19. (*tiostiure G*, *tyostiern gg*) 496, 14. (*tiostur G*) T. 162, 2. (*thiosture K*) W. 26, 11. (*thiostiŭre I*, *tyostür z*, *tyosteur mp*, *tiustür K*, *tiostiure k*, *schustuore l*, *tyostier o*, *tyostire n*) 335, 12. (*tyosteur mp*, *tiostiure Kl*, *zu sture n*, *tyostier o*) 351, 25. 362, 3. 379, 15. *tiostiur* (*tiostiure Kl*) 412, 3.

topel, OF. *doublet*,² 'game of dice'; P. 115, 19. *topelspil* 289, 24. W. 427, 26.

topeln, verb from the above noun—'make a lucky throw'; (*getopelt Ggg*, *getupelt g*) P. 248, 11. *ertoppeln* W. 368, 15. (*topeln mnoplx*) 415, 17.

treif, OF. *tref*, 'tent' or 'hut'; (*trufe t*) W. 197, 10. (*treise l*, *treus o*, *trevirs p*, *treib n*, *triefs ten I*, *treisten t*) 316, 7.

treimunt, OF. *dromon*, 'fast warship'; (*troyamunde mn*, *trymunde x*, *tremunde t*, *tragem. l*, *tragam. op*) W. 9, 2. (*troyam. n*, *tragem. op*, *tragen munden l*, *tramungen t*) 197, 29. *tragemunt*

¹ Cf. *schantiure*.

² So given by Lexer and Bartsch, but I can find nothing approaching the German meaning in O.French.

W. 431, 28. *tragamuont* (*tragemunt mnt*, *tragemunt los*) 438, 6. *tragamunt* 440, 29. 443, 14.

tremuntane, OF. *tresmontaine*, 'Polar star'; (*trimuntane D*, *trehm. gg*) P. 715, 17.

treviers, OF. *trevers*, 'from the side'; *triviers* (*treviers Ggg*) P. 812, 12. (*trevers K?*) W. 87, 4. (*trevirs K*, *terviers o*, *trevris t*, *triviers n*, *trivirs l*) 88, 17. *triviers* (*treviers pt*, *triviez l*, *teniern o*) 391, 2.

trippänierse, OF. *troppendiere*, 'prostitute?'; *trippenierse* P. 341, 23.

tropel, OF. *tropel*, 'band, army'; (*troppel gg*) P. 68, 26. T. (B.) 220, 4. W. 57, 9. 407, 19.

trunzûn, OF. *truncun*, 'broken piece of a spear, splinter'; (*drumzel g*) P. 106, 17. 175, 2. 262, 18. (*drunzun G*) 304, 23. 480, 7. 665, 17. (*drumzûn K*, *trumsun o*, *druom czuon p*, *strunt zun l*, *trutzen z*) W. 269, 23. (*trumzune K*, *drumczune p*, *ttrunzen t*, *drumsel o*) 351, 24. (*trumzûn K*, *trunzit l*, *drumczun p*, *drümer o*) 362, 25. (*drumzun K*, *drunzun t*, *drumczunen p*, *truntzen z*, *drümer o*) 379, 13. (*drunzun K*, *drunzen l*, *trunzunne t*) 429, 23.

tubieren, from OF. *adouber*, 'to deck out'; (*getuppiert l*, *getupiert u*, *getuppieret t*, *getoubiert m*, *lab gezieret op*) W. 155, 3. (*gezimiert*, etc., the others) 431, 15.

tumbrel, OF. *tumberel*, 'downfall'; (*tumerel l*, *tumbel z*) W. 373, 23.

turkopel, OF. *turcople*, 'light-armed soldier'; (*turchopel Ggg*, *durkopele g*) P. 351, 12. (*turcopel G*, *turkoppel g*, *türchopel g*) 386, 9. (*tuorchopel G*) 631, 20. W. 18, 17. 170, 19. 185, 1. (*torkople n*) 304, 26. 350, 27. 375, 7.

turkoys, OF. *turquois*, 'turk'; P. 741, 6.

turnei, OF. *tournei*, 'tourney'; *turney* P. 60, 11. 79, 11. 81, 8. *turney* 95, 14, etc.

turnieren, verb from the above noun—'to take part in the tourney'; P. 80, 27. 86, 22. 96, 29. 222, 22. 495, 21. 772, 24. 812, 9.

U.

ulter, OF. *ultre*, 'beyond'; *ultre juven poys* (*ultr D*) P. 286, 26.

ussier, OF. *ussier wissier*, 'boat'; (*vesier G*, *ursier g*) P. 596, 10. (*ursier g*, *urfier G*) 621, 12. (*visier G*) 663, 12; 667, 30. *urssier* (*üssier m*, *ussier onp*, *ussir l*, *gelein x*) W. 9, 3. (*ursier t*, *örser l*, *üssier mop*, *wisir n*, *hussier x*) 9, 24; (*ürsier m*, *usser n*, *uzier lop*) 438, 6.

W.

walap, OF. *walop*, 'galop'; P. 37, 23. 173, 30. 211, 3. 262, 2. 295, 10. 444, 12.

wastel, OF. *wastel gastel*, 'cake'¹; P. 423, 21. 551, 6. 622, 10. (*wâstel* *K*, *pastel* *l*, *wasten* *t*) W. 136, 6.

Z.

zimierde, OF. *cimier*, 'adornment'; (*zimier g*) P. 164, 21. *zimierd* (*zimierde Dd* = *zimier das Ggg*) 319, 25. (*zimere G*) 357, 19. 447, 3. 598, 10, etc. Very frequent.

zimieren, verb from the above noun—'to adorn'; P. 36, 22. 39, 17. 65, 1. 70, 26, etc. Very frequent.

zindâl, OF. *cendal*, 'a kind of taffeta'; (*zendal Ggg*) P. 19, 1; 59, 6; 64, 30. (*zendal Gg*) 301, 29. (*zendal G*) 377, 30. 549, 30. 579, 13. (*zendal Imot*) W. 16, 6. *zendâl* 96, 17.

zingel, OF. *cengle*, 'girth, outer fortifications'; P. 376, 11, 13. 378, 29. 382, 10. 386, 13. 664, 11. (*zingen g*, *rigeln t*, *zinnen die op*) W. 94, 20. (*zinnen op*, *rigeln t*) 97, 9.

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¹ Körtling gives with Diez F. *gâteau* from MHG. *wastel*, but evidently the reverse is true. In all but the last case *wastel* rhymes with French oxytones (*Kyngrimursel*, *mursel*, *barel*); this would not happen if it were a German word.

REVIEWS AND BOOK NOTICES.

Progress in Language, with special reference to English. By OTTO JESPERSEN, Ph. Dr., Professor of English in the University of Copenhagen. London, Swan Sonnenschein & Co. New York, Macmillan & Co., 1894. Pp. xii, 370. \$1.90.

The work whose title is given above is interesting to the student of language, but cannot be called either *bahnbrechend* or *epochmachend*. The author may be denominated "a free lance in the field of philology," who sets himself to tilt against the views of the recognized masters in the science of language, and to overthrow what have been heretofore regarded as well-established positions in that science. The work, however, is unsystematic, and might have been divided into two, one of which would embrace chapters I-V, with which chapter IX should go as an appendix, and the other, chapters VI-VIII, the former treating of language in general, and the latter of specific points in English grammar. This may be seen from the titles of the several chapters as given below: I. Introduction; II. Ancient and Modern Languages; III. Primitive Grammar; IV. The History of Chinese and of Word-Order; V. The Development of Language; VI. English Case-Systems, Old and Modern; VII. Case-Shiftings in the Pronouns; VIII. The English Group-Genitive; IX. Origin of Language. The author tells us that the work "is to a certain extent an English translation of my *Studier over Engelske Casus*," with omissions and additions. The three chapters on English grammar are given "as specimens of the manner in which I hope, by-and-by, to treat the most important points in the development of English grammar; a few more chapters of the same description are nearly ready, dealing chiefly with the relations between adjectives and nouns (or first parts of compounds) and those between nouns and verbs." We are glad to hear this, for we regard these chapters as the most useful and practical part of the book, and if the author will continue his work and cover the whole ground, he will deserve the thanks of all students of English.

The Introduction gives the author's point of view, and we shall endeavor to present a brief résumé of it. The opening sentence shows the connection of English with the general subject: "No language is better suited than English to the purposes of the student who wishes, by means of historical investigation, to form an independent opinion on the life and development of language in general." While this is very true, it is doubtful whether it will lead to the general conclusions as to the science of language that the author has deduced.

Friederich Müller is quoted as to "the distinguishing traits of the languages of the Arian [I should prefer *Aryan*] type," and the question is asked, "Is modern English superior or inferior to primitive Arian?" The author thinks that the answer cannot be doubtful, but that it is "the exact opposite of what

an older generation of linguists would have given as their verdict"; and he proceeds to controvert this verdict as represented by the views of August Schleicher, whom he styles "the spiritual father of every comparative philologist of our own times"; for his ideas "form the basis alike of Max Müller's brilliant paradoxes and of Whitney's sober reasonings." As illustrating Schleicher's views the author takes up the well-known morphological classification of languages as *isolating*, *agglutinating* and *flexional*, which Schleicher regarded as representing "three stages of linguistic development," and discusses it at considerable length. Now, while Schleicher did not originate this classification, for it has been attributed to Pott, after Wilhelm von Humboldt, and to August Wilhelm Schlegel, he accepted it, and so have later philologists done. Max Müller's views will be found in his Lectures, First Series, Lect. VIII, p. 286 (Amer. ed. of 1870), and Whitney's, in his 'Language, etc.,' Lect. X, p. 360, and he adds: "No better scheme of division, of a simple and comprehensive character, has been devised than this, and it is likely to maintain itself long in use. It faithfully represents, in the main, three successive stages in the history of language, three ascending grades of linguistic development."

George Curtius, too (whose lectures on Comparative Grammar the writer had the pleasure of attending some years ago) adopted this classification, but both Schleicher and Curtius held that there is no historical proof that inflectional languages ever were agglutinative or isolating, or that agglutinative languages ever were isolating; that these are not three stages of the same language, but three distinct forms of development as seen in *existing* languages. Hovelacque, however, goes a step further and says that "all linguistic systems have passed through this monosyllabic period"; but he adds that "it must, doubtless, be removed back to extremely remote prehistoric ages, and in all probability it succeeded itself to a still more primitive period during which the roots were formed by the cohesion of the simple phonetic elements" (Science of Language, Amer. ed., pp. 32, 33). Pezzi, too, well summarizes these views without dissent (Introduction à l'étude de la science du langage, French ed., pp. 121-2). Pezzi calls these stages "trois périodes de formation par lesquelles toutes les langues *doivent* passer pour atteindre les formes les plus riches, les plus synthétiques et les plus artistiques." This coincides with Schleicher's view, who regards the movement of languages in historical times as tending "only downhill," "nothing but retrogression and decay," and this feeling Jespersen regards as "but a grammar-school admiration, a Renaissance love of the two classical languages and their literatures." It is this view that he sets himself to combat, and he argues that the forms of the modern languages show progress rather than decay. But if we regard "the practical interests of the speaking (or talking) community," the only test of the comparative merits of languages—he thinks with Wilhelm von Humboldt—is that "that language ranks highest which goes farthest in the art of accomplishing much with little means, or, in other words, which is able to express the greatest amount of meanings with the simplest mechanism" (p. 13). He supports this view with quotations from Rask, Madvig, Grimm, Kräuter, Osthoff, and E. Tegnér, who says: "so far from being more perfect than both the other groups, the flexional languages are radically inferior to them because they impede liberty of

thought." But "as the great majority of living linguists are in many respects still in the toils of Schleicher's system," the author proceeds to emancipate them through the four chapters following, beginning with the comparison of ancient and modern languages, based on a preference for English *had* over Gothic *habaidēdeima*. Now, all English-speaking people will readily concede that *to them* the absence of inflections is a great advantage, but whether the Goth experienced any more difficulty in the expression of his thoughts by means of the various inflections of *habaida* than the Englishman by means of the simple *had* for all persons and numbers—leaving out of view the second person singular, which still holds on with an incorrigible persistence—may well be doubted.

It seems to me that two things are confused in this method of argument—form and utility. Every classical scholar will hold that the fuller inflections of the older Aryan languages show greater perfection of form *per se* than the simpler inflections of the modern languages, but he will not deny that the latter are equally as useful in the expression of thought. It is simply a question of words whether we regard the reduction of longer to shorter forms as retrogression or progression. In the case of English we know historically that this simplicity of forms has resulted from the wearing away of terminations and the contraction of roots, and if this is not "phonetic decay," what is it? Modern English is the result of centuries of change acting upon the fuller forms of a thousand years ago, and so with other modern Aryan languages. But suppose we compare Chinese and Greek, for example. Will the author hold that the former is in any respect equal to the latter in the expression of varying shades of thought and feeling? (See chapter IV.)

The author is much enamored with the word-order of the modern languages, and asks, "What is the direction of change in languages *as they actually exist*? and secondly, Is this or is it not a direction towards progress?" From the preceding argument he naturally answers the latter question in the affirmative, and considers that "The substitution of word-order for flexions means a victory of spiritual over material agencies" (p. 111). This may well be doubted. The material agency in Latin, for example, aided the spiritual, and it may well be argued that "*Arma virumque cano*" is superior from many points of view to "I sing of arms and the hero."

We have not space to follow the author's argument in detail. It is summed up in the opening sentence of chapter V on "the development of language": "languages seem to be on the whole constantly progressive, not only with regard to the development of their vocabulary, where nobody ever denied it, but also in grammar, where philologists of the old school were able to see only decay and retrogression." This chapter is devoted to an onslaught on the morphological theory itself, and the conclusion is reached (p. 121) that "the old theory which imagined the prehistoric development of Arian speech from roots through agglutination to flexion is untenable." But many holders of the morphological theory do not agree with Hovelacque that "all linguistic systems have passed through this monosyllabic period." They simply use this classification as a convenient designation of an actual state of things, and do not imagine that our Aryan ancestors "talked in roots." The author well says that "if, in historic times, we find definite and comprehensive laws of

evolution, we cannot help assuming the same laws as valid for prehistoric times as well." The direction of change is from the "longer, more complicated, more concrete, and more irregular" forms, to the "shorter, fewer, simpler, more abstract, and more regular." "We seem, therefore, justified in believing that the pre-Arian languages spoken in a remote past by our ancestors were still more complicated than the oldest languages we are now acquainted with"; and as "on every point our investigation has led us to scepticism with regard to the system of the old school of philology," we finally reach the conclusion, *contra* Schleicher, which the author prints in small capitals: "The evolution of language shows a progressive tendency from inseparable irregular conglomerations to freely and regularly combinable short elements." He does not think that his "theory of the progressive tendency and direction of language has been expounded before by any one"; he finds the nearest approach to it in Prof. Sayce's works, and acknowledges the great influence they have had upon him, but Sayce "is in some very important points as much warped by prejudices as most other philologists." For example, he says, "the history of the noun is one of continuous decay," whereas, according to Jespersen, it is all progress; there is no decay. Jespersen rightly thinks that, if his theory is true, "it must also throw some light on that vexed question, the origin of language"; and logically the chapter on that subject should come in just here, but he interrupts the discussion to interject three chapters on special points of English grammar. We shall not follow this arrangement, but skip to the last chapter.

After briefly summarizing and discarding the older theories, the author proceeds to "look out for new methods and new ways," and suggests two, "one of these has its starting-point in the language of children," and the other is "to trace our modern nineteenth-century languages as far back in time as history and our materials will allow us; and then . . . to deduce definite laws for the development of languages in general, and to try and find a system of lines which can be lengthened backwards beyond the reach of history." The subject is treated in three sections—*sounds*, *grammar* and *vocabulary*.

As to *sounds*, "we observe everywhere the tendency to make pronunciation more easy, so as to lessen the muscular effort"; also, "we find a gradual disappearance of differences of musical accent (or pitch)"; and, as to sentence-melody, "the speech of uncivilised and primitive man was more passionately agitated than ours, more like music or song"; and lastly, "linguistic evolution seems constantly to display a tendency to shorten words"; so Jespersen arrives at the conclusion, *contra* Max Müller and Whitney, having no fear of the latter's "bull of excommunication," as he calls it, that "we must imagine primitive language as consisting (chiefly at least) of very long words, containing many difficult sounds, and sung rather than spoken."

As to *grammar*, reasoning back from the modern analytic tendency, we do not reach *synthesis*, for that implies putting together elements that had an independent existence, and this Jespersen denies, but we reach entanglement or complication: "primitive linguistic units must have been much more complicated in point of meaning, as well as much longer in point of sound." Also, "primitive language no doubt had a superabundance of irregularities and anomalies, in syntax and word-formation not less than in accidence."

Finally, as to *vocabulary*, "the old words spoke more immediately to the senses; they were manifestly more suggestive, more graphic, more pictorial," hence "we see a close relationship between primitive words and poetry"; metaphor, too, "played a more prominent part in old times than now." The speech of modern savages abounds "in similes and all kinds of figurative phrases and allegorical expressions"; "poetic language is older than prosaic language." These being the characteristics of primitive language, the author concludes that it "had no great store of ideas, and if we consider it as an instrument for expressing thoughts, it was unwieldy and ineffectual." Emotions and instincts caused language: hunger and love produced germs of speech; it is useless to discuss which was the more powerful, but the author decides in favor of the latter. He agrees with Madvig and Whitney that communication of thought was the end of language, but says that they leave the impression that "these 'first framers of speech' were sedate, alderman-like citizens," and, according to Madvig, "women had no share in the creating of language." Now, according to the author's method of reasoning from the known to the unknown, one would naturally suppose that women had the largest share in the evolution of primitive speech, especially too as he agrees with Darwin that "the effort to charm the other sex" was the leading motive in this evolution. "Language," says he, "was born in the courting-days of mankind: the first utterance of speech I fancy to myself like something between the nightly love-lyrics of puss upon the tiles and the melodious love-songs of the nightingale" (p. 357). "Men sang out their feelings long before they were able to speak their thoughts. But they did not originally sing in order to communicate their ideas or feelings; in fact they had not the slightest notion that such a thing was possible" (p. 360). As primitive picture-writing developed into alphabetic writing, so with language. The conclusion is reached that "language began with half-musical unanalysed expressions for individual beings and events" (p. 365), and, while at first a clumsy and insufficient instrument, it gradually progressed in its evolution. Certainly many aeons must have been required.

I have thus endeavored to summarize, as fully as is consistent with a brief notice, the author's view as to the origin of language and his views as to the development of language in general. As to the former question, we must confess to being agnostics all, and while the author's theory is an interesting and ingenious speculation, we cannot concede that it has advanced the solution of the problem. As to the latter question, *on the author's method of reasoning* we get back to an inevitable *synthesis*, no matter how much he may dislike the word, and the logical conclusion is that language sprang into existence ready made, as Minerva from the brain of Jove, the whole paraphernalia in a fuller and, *pace* Jespersen, more perfect form than is shown in any existing language. This leads us to the old theory of the divine origin of language, and while the author does not even hint at such a result, it seems a legitimate conclusion from the principles and method of reasoning adopted. Who will advocate that view?

Little space is left to notice chapters VI-VIII, but they can be more briefly considered. Chapter VI discusses "English case-systems, old and modern," and the author classifies the cases according to "analogies of form," which he

terms "the morphological classification," and "resemblances of function," "the syntactical classification." He introduces a new term, *kernel*, for what some grammarians term *root* in distinction from *stem*; for example, *eag* is 'kernel,' *eagan* 'stem,' in Old English, but in Middle English *cie* is 'kernel,' "to which the ending *-n* is affixed in the nominative plural." The classification adopted is a difficult one for the memory, and may be regarded as a philosophical analysis of the declensions, useful indeed to one who knows the declensions already, but it is not to be supposed that any human being would ever adopt it as a means of learning the language. We cannot improve upon the usual arrangement for practical utility.

Chapter VII discusses "Case-shiftings in the pronouns" under the several heads of (1) relative attraction, (2) blendings, (3) anacoluthia, (4) influence from the nouns, (5) position, (6) phonetic influences, and is a useful collection of examples, arranged historically, of idiomatic and colloquial usages, some of which have been regarded by certain grammarians as ungrammatical. The accusative after *than* is pronounced to be "now so universal as to be considered the normal construction," not only in the inevitable *than whom*, but elsewhere. I would commend to would-be purists the author's examples of and remarks on *had rather* (pp. 226-7), although he does not seem to be familiar with Dr. Fitzedward Hall's valuable article "On the Origin of 'had rather go,' etc.," in this JOURNAL, II 281 (October, 1881). As to *it is me* he remarks (p. 237): "The stamp of vulgarity would have disappeared completely by now from the expression had it not been for grammar schools and school grammars; even to the most refined speakers *it's me* is certainly more natural than *it's I*." Jespersen is a strong upholder of colloquial English as illustrating progress in the language.

Chapter VIII presents a like collection of examples of "the English group genitive," arranged under six heads—attributive words, words in apposition, words connected by a preposition, defined by a following adverb, connected by a conjunction, and defined by a relative clause. These are discussed with a view to finding some common explanation of the forms, and three rules are deduced dependent upon the position of the governing word (p. 314). The appendix to this chapter discusses the expression 'Bill Stumps his mark,' which idiom is not confined to English, but is found in other Germanic dialects also. The author questions Prof. Skeat's view (p. 323) that in "Heer beginnith the Chanouns yeman his tale," *tale* is to be taken as accusative, for "in most other mediaeval rubrics *begin* was taken intransitively." He refers very briefly to the well-known usage in the B-text of Layamon, *þe bisshop his broþer*, etc., and says it "may be only another way of writing *bisshopis* or *bisshopes*." There is no doubt, to my mind, that this is the correct explanation, for we frequently find in Layamon *his* for *is*, 3d pers. sing., an early Cockneyism in the prefixing of *h*.

But I must close this notice with the expression of the hope that Prof. Jespersen will continue his investigations of special points in English grammar and will give us a systematic treatise on the subject. He has adopted the only fruitful way, the collection of historical examples and the deduction of conclusions from them by examination and comparison. There is no room for *a priori* reasoning in grammar. However much a certain expression may

run counter to our feeling for grammatical regularity, if it is the established usage of the language, it must be allowed. Grammarians cannot make language, but must take it as custom makes it, and Prof. Jespersen realizes this fully. Whether we shall call these changes 'progress' or not is another matter. I shall not quarrel with the term if he will give us the facts, and allow us to draw our own conclusions from them. He must not shut us up to endorsing his philosophy of the matter, but permit us to call it 'retrogression,' if we choose.

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Lateinische Schulgrammatik von W. DEECKE. Berlin, Calvary, 1893.
Erläuterungen zur Lateinischen Schulgrammatik, by the same.

There is no lack of Latin school-grammars in Germany, and the appearance of a new one is a matter of interest only as indicating new methods of presentation or new ideals in treatment. The present book is more noteworthy than usual by reason of the high standing of its author. Prof. Deecke has long been well known as an important student of Italian dialects, and has contributed not a little to the advancement of that department of Latin philology. As a grammarian in the usual acceptance of the term, he has been prominent only during the last few years; and this is his most important production, his previous work in this line having appeared in programmes, 'berichte' and reviews. His experience as a teacher stretches over a period of forty years, and the present embodiment of that experience takes in many ways the form of a protest against existing methods.

The writer of grammatical text-books now-a-days is confronted by the assertion on the part of many teachers, that no preliminary or school grammar should extend beyond the small size of, say, 200 pages; that a book of larger size is only confusing to the student and should be reserved for more advanced classes. Prof. Deecke works apparently upon this basis, for his grammar contains but 264 pages of large type. But the position is not sound. No parallel can be drawn between a grammar of Greek and Latin, and a preliminary text-book in a scientific subject; for in the latter case the text-book is at the same time the material and the instrument of study, while in the former the material is found in the authors read and the grammar is merely a help. Now, no general grammar of Latin, of only 200 pages, can be sufficient for the systematic study of any one Latin author. Hence in reading, either an edition must be used that supplements the grammar or renders it wholly superfluous, or the peculiarities of the author which give him his individuality and color his style must be unobserved. Such a grammar, while incomplete for the student, is even more so for the teacher, who is perforce driven to other treatises.

The most patent peculiarity of Deecke's grammar is that for which he claims especial credit in the preface—the consistent employment of a German terminology for all linguistic terms except *deponent*, *gerund* and *supine*. Every one will admit that the present grammatical terminology is in many respects defective, and in some cases absolutely meaningless. The temptation to contrive a new and better system is an old one, and one to which many

scholars before Deecke have fallen victims. Even in syntactical constructions some have hoped to solve difficulties by the invention of terms, in most cases satisfactory only to the inventor. Without entering deeply into the Deecke system, it may be sufficient to say that some categories are named for their most characteristic usage, as the cases and the moods, which appear as *Werfall*, *Wesfall*, *Wemfall*, *Wenfall*, *Woherfall*, and *Wirklichkeitsform*, *Möglichkeitsform*, etc. Some names are at the same time definitions, as *Eigenschaftswort* (adjective), *Zeitwort* (verb), *Empfindungswort* (interjection), while others are but translations of the Latin names, both where they are defensible, as *Bindewort* (conjunction), *Zahlwort* (numeral), *Thätigkeitsart* (active), *Leidensart* (passive), and where they rest upon false or metaphysical conceptions, as *Fall* (case), *Fürwort* (pronoun), *Mitwort* (participle), *Vorwort* (preposition), *Biegung* (declension), etc.

It may seem that something is gained in simplicity and directness by such a nomenclature, but this gain is only illusory. Even in the case of the best of these names, those of the cases, we get almost no assistance for that most difficult chapter of Latin grammar—syntax; for the genitive, for example, is the *Wesfall*, to be sure, but the fact that it is above all the complement of the noun has to be explained to the student, whichever name be applied to the case. And the same applies to all the other cases. Of course, no justification whatever can be made for *Biegung* instead of *Deklination*, nor is the translation of the ancients' confession of weakness, *participium*, by *Mitwort* either a gain to the subject or a credit to the translator. A greater objection is that for linguistic students of all nationalities the grammatical terminology is a *lingua franca* inherited from our grammatical forefathers and everywhere current, and the sooner the student becomes familiar with it the better. A German student is learning at the same time French, English, etc., when he learns the time-honored terminology.

There are numerous points of treatment in the grammar of general interest to grammarians, of which a few only may be alluded to. Deecke distinguishes between substantive (*Hauptwort*) and adjective (*Eigenschaftswort*) as subdivisions of the noun (*Nennwort*). There is a regrettable tendency, both in England and in this country, to obscure this thoroughly scientific distinction, and to restrict the term *noun* to the substantive only. Deecke, whose practice it is to mark quantities only when they are certain, gives as the dative case of *hic* and *qui* the forms *huic* and *cui*. This is of course right, though exception may perhaps be taken to Deecke's derivation from *ho-i-i-c* and *quo-i-i*. It may be added that it has been found necessary to introduce *quoii* into Plautus. Deecke avoids the blunder of giving the genitive of *alius* as *alterius*, though he likewise overlooks the use of *alienus* in this connection. He also insists that the feminine of *quis* the interrogative is not *quae*, which some American grammars strangely maintain. The designation 'supine stem' is retained in spite of its disadvantages, Deecke rightly supposing that it has claims that are not offset by the other designations proposed.

The *Erläuterungen* are almost twice the size of the grammar, and contain valuable but short, and in the syntax very incomplete, compends of the present state of Latin grammar. While they supplement the grammar in affording more detailed information about individual usages, they afford Deecke, at the

same time, an opportunity to summarize the views as to the origin of various forms and usages that he has set forth elsewhere, and to advance some new theories. Reference is made throughout to Greek usage, and in the *Wortlehre* especially the cognate languages are often drawn upon. He is pre-eminently a morphologist rather than a syntactician, and this is painfully evident when we observe that in the *Erläuterungen* the *Wortlehre* covers pages 23-312, the *Satzlehre* 312-444. A general criticism applies to the whole, that in spite of the disclaimer in the preface, the views given are advanced with a positiveness that is hardly warranted in the present diversity of opinion, and very rarely is there any indication that the view advanced is opposed by scholars of authority. A few examples will suffice. In §14 the accentual view (as Deecke understands it) of the Saturnian measure is accepted without remark. In §53 *macte* is regarded only as a vocative of the perfect participle passive. In §64 the *is* of the superlative is a weakened form of the comparative *iōs* (*ior*). In §68 *quattuor* is a contamination of *quatuor* and *quattor*. In §79 *hic* is compounded thus: *he-i-c*. In §82 *ecquis* is derived from *ec* (= *en*) and the indefinite *quis*. In §201 *dum* is from *diu* (= *dies*). In §393 the gerund and gerundive are held to have been originally passive. In §343 the infinitive is considered only as a locative. In §485 *nōn* is given without remark as *ne—unum*. All these questions are matters of dispute among Latinists, and a certain caution should be maintained in statements concerning them.

In §7 we are told that the pronunciation of *nēuter* is *nūter*, as *neutiquam* is pronounced *nūtiquam*; but it is more likely that *neuter* was trisyllabic, and we know that in early Latin *neutiquam* is pronounced *n(e)ūtiquam*. In §34 Deecke protests against Wagener's dictum that *coniunx* is the proper form; but in §46 he uses *coniunx* without question. In §54 we are told that the collective use of the singular is common where the plural, also in common use, denotes rather an enumeration of individual persons or things; but it would have been well to give some historical treatment here, as the statement will not hold for all periods or for all varieties of literature. It might be added here that the lack of information as to historical usage is a serious defect throughout the book. In §91 we have a long and not very clear exposition of the temporal relations in Latin, arranged in a table according to the sphere and the kind of time. He fills out the 'ingressive' kind of time by the inchoative present for the present and the periphrastic for the future, leaving the historical perfect for the past. He deduces the aoristic use of the historical perfect from the ingressive, by a process that is not very convincing. It is well to remember that an ingressive use of any tense is quite possible if the context demands it. The present and the imperfect indicative may be so used in Latin; and the historical perfect is only ingressive in the case of certain verbs whose meaning lends itself to such uses. English poetry shows ingressive aorists in *he slept, he wept* and the like, and there is no reason why it should not.¹ It is much more natural to derive the ingressive perfect from the historical than the reverse. The growth of a separate inceptive form was a conscious attempt to fix a category already existent but merged with others in the present system.

¹A good example of the use of the ingressive and historical perfects in English is to be found in the Authorized Version where 'reigned,' of Kings and Chronicles, the equivalent of the Septuagint *ἡ βασιλεύσα*, is often historical and ingressive in successive sentences.

In the treatment of the syntax Deecke is less at home, and gives occasion for numerous objections. I shall touch upon a few points.

In §223 he says: "to call the predicate noun with *esse* simply the predicate and to designate *esse* itself as a mere copula, is unjustifiable, and renders the logical and grammatical conception more difficult by the unnecessary separation of *esse* from other verbs similarly construed." But *esse* is properly thus separated. It is well known that *esse* is omitted almost at will, and in Tacitus this reaches such a pitch that subjunctive forms of *esse* are likewise suppressed. This is not the case with *manere*, *existere* and the like. No emphasis can be laid upon the fact that *esse* = *dasein*, for this usage of it is infinitesimal compared with its use as a copula. In §226 there are some interesting remarks about apposition. Thus in proper names the *praenomen* is the word defined, the *nomen* is the appositive, and the *cognomen* a further appositive. It is much more natural, however, to consider the *nomen* as the important word, the *praenomen* as the attributive and the *cognomen* as appositive. But to read into a simple combination like *Scipio Africanus* the meaning *Scipio qui Africani* (or *ab Africa*) *cognomen accepit*, as Deecke would do, seems to be the height of perversity. It is, moreover, quite legitimate, if one desires, to consider *Africanus* as a postponed attribute, though it is better to look upon it as an appositive. In §232 Deecke says that subordinate clauses with *if* are sometimes translated by the Latin dative of the participle: *aestimanti* = *wenn man abschätzt*. In addition to the fact that such translation is wrong, it may be well to remark that the usage is extremely rare and is post-Ciceronian.

In his treatment of the cases Deecke is a 'localist.' The most prominent recent upholder of the 'local' theory has been the late Prof. Whitney. Despite, however, of his potent influence, the 'grammatical' theory has been steadily gaining ground, under the prestige, perhaps, of Delbrück's name. Deecke continues the succession, now that Whitney is dead, and shows no lack of enthusiasm for his view. He is not willing to go to the length of maintaining that the genitive is a 'lokaler Kasus der Herkunft,' and is inclined to regard it as nearly related to the adjective. The dative, however, he assumes to have been originally local of *motion whither*, a function later assumed by the accusative. It is not necessary to open the whole question, but it is interesting to observe that Deecke conceives that the 'final' dative shows a trace of this original local force, *sofern er den Ort oder Gegenstand bezeichnet, an dem eine Handlung zur Ruhe kommt*. Now, the explanation of the origin of the final dative is a difficult one for the upholders of the 'grammatical-case' theory, which assumes that the dative is the case of the remote object, originally a person, later on extended by personification. But they would certainly not admit that a usage that is a mark of *later* Latin, except with a few verbs—*esse*, *dare*, *ducere*, *habere*, *vertere*—none of which necessarily involve motion, can be accepted as indicating a 'place at which an activity comes to rest.' Such an assumption has no terrors for a 'localist.' Further, Deecke maintains that the accusative of motion whither passes over into that of the direct object through the usage of compound verbs; such as *aggredi aliquem* for *gradi ad aliquem*. In this he fails to observe that the usage of the accusative of the direct object must be assumed as original with uncompounded verbs, and that there is no reason whatever to suppose that simple verbs had to wait until compounded

verbs took the accusative before they were permitted to take one. Such an assumption is, however, easy for a 'localist.' In §252 the construction with *refert* is assumed to be originally *mea re fert*, without any indication that to make the construction possible it must have been *e mea re fert*, and that even then the explanation is very doubtful. In §259 Deecke thus speaks of the predicative genitive, in which he lumps together the genitive of quality and *genitivus generis* (a variety of the partitive): "die deutschen Ausdrücke 'ein Mann von Talent, von Ehre' können lateinisch nicht durch den blossen Genitiv wiedergegeben werden, sondern müssen entweder durch *vir ingeniosus*, *probus*, oder durch *vir non parvi ingenii*, *perfectae probitatis* oder dgl. übersetzt werden. Es liegen im Latein Gedankenwendungen zu Grunde, wie: *vir cuius ingenium non parvum*, oder *cuius probitas perfecta est*, so dass das Adjectiv als ursprüngliches Prädikat, auf dem als solchem der eigentliche Nachdruck lag, nicht entbehrt werden kann." This is a good illustration of Deecke's non-illuminating method in dealing with syntactical phenomena. The statement of fact is correct; the explanation is faulty. There is no need to explain why the simple genitive is inadmissible, beyond saying that the modifier of the substantive is an adjective, not a genitive. The adjective is capable of modification only by adverbs of degree. Hence, when the attribute is to be modified in a way other than by comparison, it becomes necessary to change it to a form capable of such modification, i. e. to the substantive. When the substantive can be used so that it *includes the adjective*, it may occur in the genitive alone; but this is modern Litotes and does not appear in Latin before Apuleius, probably. In §316 Deecke claims that the ablative with *plenus*, *refertus* and the like is one of respect, not of means. It is difficult to see why.

Without commenting on the treatment of the moods, which is not very satisfactory, we pass to the infinitive. Deecke holds rigidly to the view that it is originally a locative. No great objection need be made to this even by believers in the theory that it was originally a dative, but Deecke goes to extremes. Here are some examples where "die lokale Grundbedeutung zu erkennen ist": *paro bellare* = *ich rüste mich* (whence the reflexive for *paro*?) *im Kriegführen*; *studeo excellere* = *ich bemühe mich im Uebertreffen*; *consilium cepi proficisci* = *ich fasste Entschluss inbetreff* (local?) *der Abreise*; *audeo dicere* = *ich bin verwegen im Behaupten* (!!). When local meanings can be recognized in such combinations we are not surprised that it is 'klar' in a sentence like *omnium interest bene beateque vivere*, even if *interest* is of later development than *refert*, which rarely has a complement; or that it even 'schimmert durch' in *urbs obsideri coepta est* = *die Stadt ist (begonnen) im Belagert-werden*. In §367 we find that a sentence like *senatus decrevit captivos non redimere* is incomplete, considered as indicating necessity or design; this is true, but the sentence indicates neither, but merely the will of the senate—a common usage of the negative with the present.

This notice would be incomplete without reference to Deecke's fondness for explanation by subaudition. The following are some instances:—In §222 *senem ante tempus fieri miserum est* (sc. *aliquem*); but *senem fieri* = *senescere* and properly has no subject. In §230, with object clauses *id*, *hoc* or the like may be supplied as subject of a following verb. In §251 the predicate genitive of

possession must have a substantive supplied; *hic ager est (ager) parentis mei*. In *levitatis est secundis rebus superbire* supply *signum, testimonium* or anything that will suit. In §252 genitive of the gerundive to indicate finality is explained by the ellipsis of *causa*. In §253 the construction of *interest* with the possessive pronoun is likewise to be explained by supplying *causa*. In §256 the explanation of the genitive with verbs of reminding, etc., is due to the ellipsis of *memoriam*. In §257 the genitive with judicial verbs is due to the ellipsis of *crimine*. In §259 the predicate genitive of quality labors under the same difficulty as that of possession. In §263 the dative with substantives is due to the ellipsis of a participle. May we look upon Deecke as a Sanctius Redivivus and obliterate the efforts of the last century to expunge ellipsis from the list of syntactical appliances?

While the book is thus disfigured with misleading views and some false statements, the verdict made above may be well repeated, that it is a valuable compendium, though always to be used with caution. It will afford a good introduction to the larger works on Latin grammar and syntax, and contains in itself a large number of keen remarks and a good deal of helpful advice for a teacher who may not know how far to go with a class in initiating the students into the vexed field of historical and theoretical investigation.

GONZALEZ LODGE.

The Ancient Boeotians: their Character and their Culture and their Reputation, by W. RHYS ROBERTS. Cambridge, At the University Press. New York, Macmillan & Co., 1895.

An Attic neighbor is an old proverb. The Peloponnesians could be bad neighbors too, as Thukydides (III 105) says, perhaps in allusion to the proverb; but the Attic was undoubtedly a bad neighbor. Boeotia on the north and Megara on the west fared alike ill at his hands, as ill as Connecticut and New Jersey at the hands of the Manhattanese. When Dicaeopolis in the Acharnians of Aristophanes opens his peace-shop, the first trader from abroad is a Megarian, the second is a Boeotian, and it is hard to tell which is the more contemptuously treated, the Megarian, who is starved out of all human feeling, or the Boeotian, who has been fattened into hopeless stupidity. But whereas no one takes Diedrich Knickerbocker's chapter on the Yankees seriously, most writers on Greek antiquity have passed down the Attic caricatures of Boeotia with scarcely a criticism, and it is only of comparatively late years, and only among scholars of a certain degree of historical imagination, that there has been any decided protest against the diabolical malice of the 'Attikonikoi.'

In his chapter on Hesiod, Bergk, whose vision of things Hellenic was very much widened, as every scholar's must be, by the close study of Greek lyric poetry, has some excellent remarks on Boeotia and the people of Boeotia, and recent writers have modified to some extent the old prejudice that has incorporated itself in the familiar classical phrases which always do duty whenever Boeotia is mentioned, such as 'thick air,' 'land of wethers,' 'Boeotian swine,' and the 'ox-eared dwellers in Oxearshire.' But no one that we can recall has

gone into the matter with so much fulness as Mr. Roberts in his attractive little volume on 'The Ancient Boeotians,' which will do good service in rectifying crooked judgments on the northern neighbors of the Attic state. Mr. Roberts is a Welshman and professor in a Welsh college, and his book was put together at Saint Andrews, and somehow these conditions seem to fit the advocate of a lost cause. The Welsh have had to suffer many things of their English neighbors, and that is the reason why Shakspeare's triumphant Welshmen are so effective. Falstaff's 'I am dejected. I am not able to answer the Welsh flannel: ignorance itself is a plummet o'er me' might well represent the Athenian's despair at Theban supremacy. And though Edinburgh is the Athens of the North, the Scottish dialect which the North Britons complacently call Doric seems to be much nearer the Boeotian Aeolic, and reminds one of the sharp difference that has been made between English 'wit' and Scotch 'wut.' But of late years foreigners like Max O'Rell have had much to say for Scotch *esprit* as against English, and as an exemplar Andrew Lang may serve *instar omnium*. Cambria and Scotia have been justified as Mr. Roberts has tried to justify Boeotia. And yet by some perversity no one likes to have his special home paralleled with Boeotia. Mr. Roberts is not enthusiastic over the Welsh 'Fery true' by which Dr. Jowett renders Cebes' Boeotian ejaculation in the *Phaedo*, and when Professor Tyrrell translates the part of Aristophanes's Boeotian into Irish-English, he is careful to tell us that his character is the 'stage' Irishman. The fact is everybody is an Athenian, and it is as Athenians, but Athenians free from malice, that we are to read Mr. Roberts's book.

One trouble about the designation 'Boeotian' is the great variety of elements that pass under the common name. Close scrutiny will reveal diversity enough in the stratification of Attica, but the jarring layers had been compressed into a unity under the dominion of Athens, whereas Thebes never succeeded in making her rule permanently conterminous with the canton. We do not look for echoes of the far-off struggle between Athens and Eleusis in the dramas of Aeschylus and Sophocles, and the contest of Poseidon and Athena for the possession of Attica, though perpetuated in plastic art, is not taken seriously. It has become a friendly suit. But a glance at Boeotian territory reveals name after name that recalls undying feuds. Thebes against Plataea and Plataea against Thebes. Orchomenus against Thebes and Thebes against Orchomenus. We are reminded of Florence and Pisa, of Siena and Perugia. So it is hard to write about the Boeotians, as if they were of one blood, of the same set of traditions; and this witches' caldron of conflicting elements explains a great deal. It explains the hatred of Athens for Thebes. It explains the 'Medism' of Thebes in the Persian War, about which much 'patriotic' nonsense has been written. Even Mr. Roberts finds it necessary to extenuate the behavior of the Thebans during that period and to prove that there was a sound remnant in the state. Indeed, so innocent a Pan-Hellenist is he that he falls headforemost into the trap laid by the Theban speakers in Thukydides, and puts all the blame for the lack of Hellenic patriotism on the dominant oligarchical faction. Herodotus, with his clear vision, saw that Greece was the result, not the cause, of the Persian War, and that a good old-fashioned hatred is as potent an historical factor as anything else.

In the chapter on literature and art in Boeotia, Mr. Roberts passes in rapid review the figures that illustrate the annals of Boeotia from Hesiod and Pindar down to Plutarch. Chief among the arts in which Boeotia excelled was flute-playing, and here again we have an antagonism between the Attic cithern and the Boeotian fife—which explains so much in a land and age of musical antipathies. He then counts up the painters and sculptors that have done Boeotia honor, and repels the theory that the Tanagra figurines, which have revolutionized our notions of antique art, are other than native productions. Tanagra had no reason to love Athens.

A special chapter is given to Epaminondas, in whom 'character and culture were uniquely united.' *Princeps meo iudicio Graeciae*, says Cicero in a familiar passage. Cicero, vainest of mortals, doubtless saw a certain likeness between the hero of Leuctra and Mantinea and the *imperator*, who quelled the robber tribes of Mt. Amanus in Cilicia. Renan, it may be remembered, solves the question why such exceptional geniuses arise in such unlooked-for localities on the simple ground that great men are the flowering of generations of dullards. Of himself he says: "Je suis l'aboutissant de longues files obscures de paysans et de marins. Je jouis de leurs économies de pensée; je suis reconnaissant à ces pauvres gens qui m'ont procuré par leur sobriété intellectuelle de si vives jouissances . . . Une race donne sa fleur quand elle émerge de l'oubli. Les brillantes éclosions intellectuelles sort d'un vaste fonds d'inconscience, j'ai presque envie de dire, de vastes réservoirs d'ignorance." As Renan to Brittany, so Pindar and Epaminondas to Boeotia. But this line of defence would hardly fit into the scheme of Mr. Roberts's apology.

In the fifth chapter Mr. Roberts draws an interesting parallel between Boeotians and Batavians, in which Epaminondas figures as a William the Silent, while Plutarch is a less clever Erasmus; and in the sixth and last the case for the Boeotians is summed up. Of course, every local history, like every biography, is apt to become a piece of special pleading, but Mr. Roberts evidently tries to be fair. Like Gorgibus in 'Les Précieuses Ridicules,' the Boeotians 'avaient la forme trop enfoncée dans la matière.' They were too much given to good living. They were too much devoted to local interests. But their political faults were Greek faults, and we are not to be swayed by the Attic verdict. We are to recognize freely 'the supreme effort which they made for freedom and peace,' and we are to do homage to the great names of their literature. We are not to say that King Lear speaks of a 'learned Theban' simply because he is insane, without emphasizing the fact that he speaks also of a 'good Athenian.' We must learn to appreciate the wide spread of culture in Boeotia and Boeotia's remarkable achievements in art. We must do justice to Boeotia and do justice to Holland, and finally we must thank Mr. Roberts for his contribution to the closer study of Greek cantonal life. The life of Greece cannot be understood without such special investigations as these into the varied elements that make up the complex nationality of the most interesting people known to history.

B. L. GILDERSLEEVE.

Cicéron, Verrines. *Divinatio* in Q. Caecilium et *Actionis Secundae* libri IV et V, *De Signis* et *De Suppliciis*. Texte latin publié avec un Commentaire critique et explicatif, une Introduction générale et un Index détaillé. Par Émile Thomas. Nouvelle édition. Paris, Hachette, 1894. 8vo, 389 pp. 8 fr.

This new edition contains in one volume the three Verrine orations which Professor Thomas had published separately. The three introductions have been deftly moulded into one, the principal change being the addition of a brief analysis of the four remaining Verrines, and the various notes, historical, syntactical and stylistic, are now provided with a very complete and useful index.

The introduction treats of the following subjects: I. Verrès (pp. 3-10); II. Le procès (10-18); III. Brève analyse de l'*Actio prima* et des trois premiers livres de la Seconde Action (18-27); IV. Qu'était-ce qu'une *Divinatio*? (27-30); V. De l'éloquence de Cicéron dans les *Verrines* (30-51); VI. Texte (52-61); VII. Bibliographie (61-62). The text and commentary occupy pp. 63-354; the index, pp. 355-89. Then follow maps of Sicily in the days of Cicero, of Syracuse under the Romans and modern Syracuse, and, finally, a facsimile of the *Regius* (Paris. 7774 A), In Verrem, V 57, 147-58, 149.

The main purpose of the introduction is found in the fifth chapter, where we have an excellent statement of the merits and defects of the Verrine orations. The history of the life and trial of Verres is given only so far as it is of interest to the modern reader, or necessary for the understanding and enjoyment of these speeches. For the *De Signis* and the *De Suppliciis* the editor has made the *Regius* the principal source of his text, as well as the principal basis for the orthography. His treatment of the text is conservative, though he has some tempting conjectures to offer. These are collected in a footnote to p. 60. The explanatory notes are, with one or two exceptions, models of clearness and brevity, and much attention has been paid to Ciceronian usage. On IV 7, 16 (p. 130) *si, utrum vellet, liceret*, we have the note: '*Utrum* est un nominatif neutre (cf. Div. 45: *ut eligas utrum velis*),' etc., the point of which is not very obvious. On V 71, 183 (p. 350) *Quam ob rem mihi, iudices, optatum illud est in hoc reo finem accusandi facere*, we have the comment: '*Facere*, l'infinitif après *optatum est* comme avec *optabile est*.' This comment, which is found also in the Richter-Eberhard edition of 1886, seems to take no account of the *illud*. On V 55, 123 (p. 208) the date of the battle of Clastidium is given as 532. This might be changed in the next impression to 222; it is perhaps the only date in the volume which is given with reference to the founding of the city.

Professor Thomas has made free use of the works of Schmalz, Nägelsbach and Merguet, and of all the important editions and periodical literature from Zumpt to Zielinski. His book is indispensable to the student of the Verrines, and, thanks to its copious index, valuable to all students of Cicero.

The proof-reading has been very carefully done, and few of the misprints which remain are likely to cause any difficulty. In the text we have, p. 169, l. 3, *gnas* for *quas*; p. 192, l. 10, *cum* for *eum*; p. 269, l. 7, *romanum* for *Romanum*; p. 270, l. 8, '?' omitted; p. 301, l. 13, *incolomes* for *incolumes*; p. 326, l. 11,

potestatem for *potestatem*; p. 126, l. 4, *removerunt* for *removerent*. The reference, p. 32, n. 1, to 'p. 30' should be to 'p. 62'; on p. 62, l. 9, we have *Dei* for *De*; on p. 131, n. 1, *ἀριμία* for *ἀριμία*; and there are a number of slight inaccuracies in the smaller type.

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Vocabularium Iurisprudentiae Romanae. Iussu Instituti Savigniani composuerunt Otto Gradenwitz, Bernardus Kuebler, Ernestus Theodorus Schulze. Fasciculus I. *a, ab, abs-accipio*. Berlin, Georg Reimer, 1894. 6 m. 40 pf.

The actual publication of the Thesaurus of Latinity for which the five great German academies have taken the initiatory steps is likely to be long deferred. Meanwhile it is encouraging to note the signs of activity in the field of lexicography in other quarters. Meusel's invaluable Index to Caesar is completed; so too the lexicon to the Philosophical Works of Cicero, by Merguet; the Lexicon Taciteum, begun in 1877, after slow progress, has now reached *reliquus*; the Lexicon Livianum has made only a fair beginning; Marx, in his edition of the Auctor ad Herennium, has given a complete *index verborum* to that author, which he designates as 'Thesaurus Hertiziano Symbola.' It will be seen that all the above-named works will lighten the labor of the compilers of the Thesaurus. So too will the Dizionario Epigrafico di Antichità Romane, which in its 43d fascicule has advanced to *Civitas*.

The work above announced, which will give with an exhaustiveness never before attempted the vocabulary of the Jurists, will not be at once available for use, as it is advertised to appear in fifteen Lieferungen, one yearly. The vocabulary is to embrace the Digests of Justinian, following Mommsen's large edition, Gai institutions, Ulpiani regulae, Pauli sententiae, and such excerpts from classical Jurists as are contained in the Fragmenta Vaticana, the Collatio and the Consultatio. The citations are given in the chronological order of the Jurists, and the references follow a certain system which combines great exactness with brevity. Some idea of the completeness of treatment may be gained from the fact that the article on *a, ab, abs* alone extends to fifty-four pages, while the remaining thirty-six pages contain only seventy-three words, with *accipio* still unfinished. Many of the articles, as *abduco, abeo, abhorreo, abigo*, etc., may be compared with the full treatment of these words in various volumes of the Archiv. It is interesting to note the comparative infrequency of *abs te*, only six examples being given, all from Julius, Pomponius and Ulpian. *a* is regularly used before consonants except in the phrase *ab re*, and also once in Ulpian, *ab domesticis*, and once in Paulus, *ab nepote*. Before vowels and *h* *ab* is regularly used. Before consonantal *i* *a* is preferred, though not universal. For *absque* but one citation is given. Other ἀπαξ λεγόμενα are *abiudico, abominandus, abscise, absolutorius, absumptio* and *accensi*. The articles requiring special legal knowledge seem to have been prepared by Gradenwitz; the long article on *ab*, and the articles on *abhinc, absque*, by Schulze, while the greater number of words in this fascicule are signed K. (Kuebler). Everywhere, however, the same thoroughness and good judgment are manifest, for which philologists and jurists alike ought to be duly grateful.

M. WARREN.

REPORTS.

PHILOLOGUS, L (1891).

I, pp. 1-12. E. Rohde reiterates his views (Philol. 49, p. 230) on the date of the composition of Plato's Theaitetos. The article is devoted to the discussion and refutation of Zeller's view (Archiv f. Gesch. d. Philos. 4, 189-214) that the proper date is about 391 B. C.

II, pp. 13-30. R. Opitz attempts to re-arrange the 'Weiberspiegel' of Semonides of Amorgos (lines 1-96) in such fashion as to carry through consistently the principle of contrasted pairs. He opposes the sow to the mare, the fox to the ass, the bitch to the cat (weasel) and the ape to the bee. The simile of the sea illustrates further the disposition of the fox, and the mole, that of the ass. The ancient editors are responsible for the MS text.

P. 30. Crusius solves the obscure proverb Λεωκόριον οἰκεῖς by showing it to be merely a *lemma* in some old lexicon which was turned into a phrase by the addition of a verb.

III, pp. 31-42. Schmid's view (Philol. 49, 21) that Kratippos was the editor of Thukydides calls forth a denial from Stahl. "It is impossible that Kratippos could have been a contemporary of Thukydides."

P. 42. C. Wagener. Note on *nequa*.

IV, pp. 43-8. K. Tümpel. Analysis and criticism of Diodorus, V 55.

P. 48. C. Wagener. On Cyprian, p. 292, 2 (H).

V, pp. 49-57. K. Prächter, after a critical survey of the fragments of Metopos, Theages and Archytas (Stob., Fl., I, 64-7), finds a relation between them and the Peripatetic teachings of Arius Didymus.

P. 57. H. Köstlin emends Iustin. 61, 2, 1.

VI, pp. 58-64. S. E. Anspach emends some passages in Cicero's Republic.

Pp. 64, 336-53, 498, 544, 565, 730 and 742. M. Petschenig emends various passages in Ammianus Marcellinus.

VII, pp. 65-73. O. Günther. Zur Textkritik des Ammianus Marcellinus.

VIII, pp. 74-80. Th. Stangl. Zu Lucifer Calaritanus. Textual criticism.

IX, pp. 81-5. E. Ströbel. Zu Cicero's Tuskulanen (continued from Philol. 49, 49). MS readings.

X, pp. 86-92. G. Busolt thinks that the Καλλίας εἶπε of the important Psephisma of 435-4 (CIA. I, 32, A) refers to the Καλλίας ὁ Καλλιάρχου of Plato,

Alkib. I, 119, and that he was the son of Kalliades who was strategos in 432-1 and fell at Potidaia (Thuk. I, 61).

P. 92. M. Petschenig emends Ian. Nepotianus.

XI, pp. 93-107. O. Crusius, Die Epiphanie der Sirene, à propos of Schreiber's Reliefbilder, T. LXI (reproduced here at p. 104), which Michaelis terms "Das räthselhafte Symplegma eines Silen und einer Sirene," writes a very interesting article on the place and attributes of the Sirens in Greek popular tradition. He shows that the Siren in folk-belief was a *succuba*, and as such is to be reckoned under the rubric of vampirism, a belief which has more extensive ramifications than any one has yet suspected. As a vampire the Siren might follow men to their graves and prey upon them there. Hence it becomes clear that the figure of a Siren, which is so often found carved on tombs, was put there as an *apotropaion*. Moreover, the male figure in the relief which Crusius has reproduced has not the most remote resemblance to a Silenus: it is merely a weary man taking his siesta at the midday hour of Catullus and Ovid.

XII, pp. 108-36. A. Mommsen investigates the usage of the word *σείρα*, which, whatever its meaning, was the name of something carried in the festal processions of both Athena and Demeter. He rejects the theory of Lysimachides that it has to do with *σκιάδιον*, and by a long and interesting series of proofs shows the plausibility of another old theory connecting the word with *σκίρος* (gypsum). Especial reference is made to Schol. on Lucian, Hetair. Dial. 2, 1 (Rhein. Mus. 25, 549, Rohde).

XIII, pp. 137-62. Th. Zielinski examines the legend of Erysichthon as told by Ovid (M. 8, 728 ff.). The introduction of Fames is, of course, Roman. The Mestra episode is not a late invention, but it has no organic connection with the rest of the story. Z. quotes a number of parallel folk-tales, most of them of Slavonian origin. Erysichthon = Poseidon, and the legend of his hunger, Z. thinks, pictures the continual encroachment of the sea upon the land.

XIV, pp. 163-72. O. Crusius examines the fragment of a song (with musical notation) found on the base of a statue (Bull. de corr. Hell. VII).

Pp. 173-84. Miscellen.—O. Crusius supports the *Ἀθηναίων Πολιτεία* as a genuine work of Aristotle.—K. Neumann. Zur Lehre vom Zusammenhange des kaspischen und erythraeischen Meeres.—A. Wiedemann connects the story which Herodotos (II, 91) tells of Perseus with the Egyptian district of Pers (Recueil de mon. égypt. 4, 72-6).—M. Kiderlin emends Quint. 7, 3, 34; M. Petschenig, several passages of Seneca, and A. E. Schöne, Tacitus, H. 2, 62, 1.

XV, pp. 185-90. P. Hartwig discusses two vase-paintings of the fifth century B. C. representing the contest of Herakles and Geras. Realism is evident. The story has no known root in early tradition, and the author agrees with Dümmler that the subject was one suggested by the comedy.

XVI, pp. 191-229. G. F. Unger. Eudoxos of Knidos and Eudoxos of Rhodes. Unger places the birth of Eud. of Knidos at about 422-1 instead

of 408-7 (Boeckh), and the publication of the *Oktæteris*, the first work which would make applicable to him the term *ἐγνωρίζετο*, at 391-90. In the second part of his article Unger undertakes to show that the *Τῆς Περιόδου* was not, as Boeckh contended, the work of Eud. of Kn., but of Eud. of Rhodes, and was written not earlier than 261 B. C. The work consisted of nine books. In conclusion Unger attempts to give some idea of their contents.

Pp. 229 and 400. C. Radinger emends Arist. *Ἀθ. Πολιτεία*, p. 15, 10 and 20, 2.

XVII, pp. 230-47. L. Bornemann. Notes critical and exegetical on Pindar's eighth Pythian. B. follows the scholiast in fixing the date at Ol. 83, 3, which would make it the latest ode of Pindar. This adds the eighth to the list of supposed dates for this poem, beginning with Hermann, who placed it at Ol. 75, 3.

XVIII, pp. 248-61. B. Todt emends or discusses various passages in the *Seven against Thebes* (274-355). He thinks that the author has here given expression to his sympathy with Mykenai, which was overrun and destroyed by the Argives the year before the play was brought out.

XIX, pp. 262-87. P. Natorp supports well, against Gomperz, his thesis that the *Περὶ Τέχνης* (Pseudo-Hippokrates) is not the work of either Protagoras or his 'Doppelgänger.' The treatise shows traces of sophistic, but it is not the composition of a sophist. The *Περὶ Τέχνης* is a defence of the art of healing, evidently written by a physician. Protagoras was not a physician, and, moreover, in common with all sophists, would be attacking, not defending, the healing art.

XX, pp. 288-96. F. Dümmler. Zum Herakles des Antisthenes. Opposes Kaibel's views (*Hermes*, 25, 581 ff.).

XXI, pp. 297-319. W. Schmid. Bemerk. über Lukians Leben und Schriften. Discusses the genuineness of certain disputed works and attempts to establish some definite dates in the life of the author.

Pp. 319 and 335. Grau emends Terence, *Adel.* 1, 1, 15-16 and *And.* 5, 2, 21.

XXII, pp. 320-35 and XLVII, pp. 731-42. H. Köstlin. Critical and exegetical notes on Valerius Flaccus. Con. from *Philol.* 48, 647.

XXIV, pp. 354-72. Manitiu. Beiträge zur Gesch. der röm. Dichter im Mittelalter (con. from *Philol.* 49, 554 ff.). Devoted entirely to Juvenal.

Pp. 373-84. Miscellen.—Crusius. Note on *onoskelia*, *ὄνος βεται* and *oknos*.—R. von Scala. On a proverb in Polybius, *Frag.* 121.—H. Fischer. On the hexameter at the beginning of the Epistle of James, 1, 17. He thinks that this proverbial monostich is a reminiscence, not a citation, and in its original setting corresponded to our English expression "Never look a gift horse in the mouth."—H. Fischer explains the much-disputed method of dressing the hair among the Suebi (*Tac.*, *Germ.* 38) by reference to the Column of Trajan (*Fröhner*, pl. 52).—P. Hagen. Zu Antisthenes.

XXV, pp. 385-92. G. Wentzel. Περσιδῶνος γοναί. W. opposes Immerwahr's view (Bonner Studien, p. 191) of the legend told by Pausanias, 8, 8, 2. The story is the result of contamination. There is no original Illyrian legend at the bottom of it, but a legend of Poseidon, of which the development can only be due to some cult of Poseidon. The original notice upon which Pausanias is based has passed through many hands and suffered accordingly, but neither Verrius Flaccus (P. Diac. 101, M.) nor the Vergilian scholium (G. 1, 12) can throw any light on the subject.

XXVI, pp. 393-400. G. Busolt. Zur Gesetzgebung Drakons. Aristotle's exposition of the Draconian Code may be accurate, but it can hardly be said to have rested on an immediate examination of the code itself, as Kaibel seems inclined to believe. Aristotle's account impresses one as the result of varied historical reading.

XXVII, pp. 401-29. A. Bauer. Ansichten des Thukydides über Kriegführung. Bestows the highest praise upon the thorough knowledge and far-sighted sagacity of Thukydides as a soldier and commander, and draws some interesting parallels from the conduct and outcome of the war of 1870. He shows that those much-needed reforms in the Athenian military policy, the necessity of light-armed troops to reinforce the old-fashioned heavy infantry, as demonstrated in Aetolia (Thuk. 3, 112); the advisability of cavalry, as shown in the Sicilian expedition; the futility of not giving a general full discretionary powers, especially in the conduct of a distant war, as shown in the lamentable experience of Nikias and Demosthenes—reforms which, when they were at last put consistently into practice, made the fortune of Philip and Alexander—were all pointed out by Thukydides, and in such a way as to show that he recognized the impossibility of Athenian success without them. In conclusion Bauer administers a timely and deserved rebuke to those philologists who approach Thukydides entirely upon the rhetorical side and assume at all times the liberty of correcting the text into something which *they* can understand. It is possible that Thukydides knew as much about Greek as do several of his critics in modern times, and it seems evident that he knew more about military tactics.

XXVIII, pp. 430-5. G. Hirschfeld discusses several inscriptions, found near Miletus and Halicarnassus, consisting of νίκη followed by some proper name in the genitive. It is apparent that they all belong to Christian times. H. draws attention to the fact that in the N. T., especially in the writings of John, whose influence was very strong in Asia Minor, the words νίκη and νικάν have a special meaning of "remaining steadfast in the faith." In some cases the workmanship would suggest that the inscription had been secretly cut by friends of the deceased, and H. is inclined to think that νίκη here is used in its special Christian sense, and as such was a sort of password among the faithful, the real meaning of which was unintelligible to the outside world.

XXIX, pp. 436-46. Holzinger. Aristotle's Politeia and the Excerpta of Heraklides. H. thinks that the author of these Excerpta was Heraklides of Pontus. He did not, as Rose believes, draw largely from Didymus.

P. 446. O. Crusius. Note on the scazon in the light of the Herondas Papyrus.

XXX, pp. 447-57. W. Soltan. Zur röm. Chronologie. Astronomical basis for Roman chronology and discussion of the nundinal letters between 445 and 190 B. C.

XXXI, pp. 458-68. R. Heinze thinks that Lucian's Anacharsis follows a tradition which gave the conversation of Solon and Anacharsis on the Greek athletic training, and in the end justified Anacharsis in his disapproval of it. It is pointed out that the earlier work, whatever it was, had its origin among the Cynics, whose opposition to every phase of purely national culture as such was characteristic of a school which preached cosmopolitanism and a return to nature.

P. 468. C. Radinger emends three passages in Herodotos in the light of Aristotle's *Politeia*.

XXXII, pp. 469-98. M. Faber. On the Greek Pentathlon.

XXXIII, pp. 499-506. W. Nestle. Ueber griechische Göttermasken. The habitual use of masks in the Dionysos worship is, of course, well known. But the author goes on to show (beginning with Hyperides, *Eux.* 35 f.) that it must have been the custom of the Greeks at certain intervals to drape in rich garments, and also to furnish with an appropriate mask, the rough image in which the divinity was worshipped. This gives special force to Pindar's simile (*Isth.* 2, 8), a new point of view for the use of masks in the theatre, and suggests an explanation of the numerous representations of masks which are being unearthed from time to time. The author will find many instructive and interesting parallels in analogous practices still current among the North American Indians and Pacific Islanders of to-day.

P. 506. Häberlin emends Juvenal, 11, 56. *Draucus* for *raucus*.

XXXIV, pp. 507-28. B. Todt. Emendations to Aeschylus, *Seven against Thebes*. The author's death occurred while this, his last piece of work, was still in the press. "Unsre Wissenschaft," says the editor in a closing note, "verliert an ihm einen rüstigen Arbeiter und Vorkämpfer der auch für ihre alten Rechte in der Schule und im Leben mit ganzer Persönlichkeit einzutreten gewohnt war."

XXXV, pp. 529-44. Fr. Cauer. Studien zu Theognis. Continued from *Philol.* 49, 662.

XXXVI, pp. 545-9. L. Holzapfel emends passages in Plutarch's *Lives*. To be continued.

XXXVII, pp. 550-65. Th. Wiedemann opposes Landgraf's theory that the author of the *Bellum Africanum* was Asinius Pollio. W. thinks that the author, who was very likely a centurion, was a member of the fifth legion, to which Pollio did not belong. Moreover, the point of view with regard to Caesar is not such as we can ascribe to Pollio. It is evident,

too, that the author took part in the whole campaign, whereas it is hardly possible that Pollio did so. The argument of syntax and style is one which must never be pushed too far, and it is especially dangerous here, where the amount of unimpeachable testimony is almost nothing.

Pp. 566-76. Miscellen.—In connection with Homer, II. I 128 ff., K. Tümpel calls attention to a gloss of Hesychius (s. v. Πυλαυδέες) hitherto overlooked.—J. Baunack. Zu den Weihgeschenklisten aus dem Kabirion.—R. Meister. Translation of the votive inscription from the Cretan Asklepiaion.—E. Klussmann. Critical notes on Boetius, De Consol. Philos.

XXXVIII, pp. 577-82. Th. Baunack. On the fragment of a Cretan sepulchral inscription.

P. 582. R. Peppmüller adds a note to Zacher's article (Philol. 48, 313).

XXXIX, pp. 583-606. G. Busolt. On the Psephisma, CIA. IV, 2, No. 35, C.

P. 606. Graf emends Lucian, Fisherman, c. 45.

XL, pp. 607-36. In the first part of this article, Omphale—Hebe—Thrassa, K. Tümpel undertakes to show that Herakles and Omphale is simply another version of Helios and Hera. The peculiar relations of Herakles and her who is no longer to be called a Lydian queen find their origin in the 'Mutterrecht' which in early times prevailed in the Greek islands and elsewhere. The second part of the article, Die Enchelys von Kos im Poseidon-Polybates-Kampf, is an excursus on Pausan. I, 2, 4.

P. 636. F. Polle thinks that βάραθρον is a proper name.

XLI, pp. 637-50. B. Heisterbergh. On the *ius Italicum*. In 1852 Th. Mommsen (Röm. Feldmesser, p. 191) said: "After Philippi, Cisalpine Gaul acquired the *ius Italicum*, i. e. exemption from taxes and conscription. Dion Cassius (48, 12) names it in so many words: τὸν τῆς Ἰταλίας νόμον." This statement and the quotation which supports it have been reiterated for over forty years by the various scholars who have dealt with the question. Now H. looks into his Dion Cassius and finds that the passage is not and never has been τὸν τῆς Ἰταλίας νόμον, but τὸν τῆς Ἰταλίας νομόν. This knocks a prop from under much that has been written about the *ius Italicum* and also tells a little story with a moral, of which the application is obvious. The term *ius Italicum*, as is shown in the Digest, is only a shortened expression for *ius coloniae Italicae*, and simply defines the political status of one class of colonies, the *coloniae Romanae*, as opposed to the other classes of colonies. Italy as a whole never possessed the *ius Italicum*. The *coloniae antiquitus Romanae* (Tac., A. 4) were termed *coloniae Italicae*, and their privileges defined by the term *ius Italicum*, because, after Gracchus' colony of Carthage and the colony of Narbo in Gaul were replaced by military colonies, it happened that *coloniae Romanae* were confined to Italy. It was their rights which, under the name of *ius Italicum*, were given to those transmarine cities which are known to have possessed it. The use of the so-called Marsyas statue upon certain coins

struck by such places was suggested by a similar statue in the Forum, and was meant to symbolize the city using it as a *colonia Romana*.

P. 650. F. Polle emends Phaedrus, 1, 3 and 3, 18.

XLII, pp. 651-8. R. Peppmüller. Critical notes on Homer and Hesiod.

P. 658. O. Crusius. Note on the Flinders-Petrie Papyri.

XLIII, pp. 659-88. H. Düntzer. *Der Apologos der Odyssee*. There is no reasonable ground for believing that the Apologos of the Odyssey originally contained fewer adventures than are now related in it. The poem is an organic whole, the work of a great poet, founded on the current lays and traditions at his command.

XLIV, pp. 689-712. C. Häberlin. *Quaestiones Theocriteae*. Theoc. composed the *Fistula Coi* 276-5, then seems to have gone to Antigonos 275, from him to Sicily, 273-2, and from there probably to Egypt. The Hiero was written about 273-2 and the Ptolemaei Encomion in 271, i. e. after the Hiero.

XLV, pp. 713-21. O. Crusius. *Proben aus den Mimiamben des Herondas*.

XLVI, pp. 722-30. I. Moessler. Critical notes on Petronius.

XLVIII, pp. 743-9. S. Linde. *Coniect. in Senecam Rhetorem*.

XLIX, pp. 750-8. W. Büchner. *Ueber die Lykiarchen*.

Pp. 751-68. *Miscellen*.—F. Polle. *Sprachliche Missgriffe alter Schriftsteller*.—C. Radinger, referring to Anthol. Palat. 14, 148, thinks Julian was born in May, not Sept.-October, 331. K. Neumann, in the following note, agrees to May, but thinks it should be May, 332, on account of the statement of both Ammianus and Eutropius of the emperor's age at the time of his death.—Th. Zielinski. *Flamen Sacrorum Municipium (?)*.—F. Rühl interprets the obscure and much-disputed "*O admirabile Veheris idolum*" (Anthol. Lat. I 2, p. xl, Riese) as the farewell to a boy who leaves his friend or lover to follow another.

KIRBY FLOWER SMITH.

ZEITSCHRIFT DER DEUTSCHEN MORGENLÄNDISCHEN GESELLSCHAFT. Vol. XLVII.

Pp. 1-42. C. Brockelmann's article on Greek loan-words in Armenian is a most welcome contribution toward the study of the influence of one literary language upon another just developing its own literary style. The article shows the same excellence noticed in Hübschmann's on Syriac and Arabic loan-words in Armenian (ZDMG. XLVI 226-68; A. J. P. XIII 515). Armenian literature from its beginning has largely been influenced and its language moulded by the Greek, the bulk of its early literature being simply translations from Greek authors. Due credit is given by Brockelmann to the labors of J. J. Schroeder, Fr. Müller and Paul de Lagarde. The main interest in a

discussion of loan-words does not centre in the question as to the origin of this or that word, but in the perception of the influence which the nation from which it was taken exercised upon the borrower. Such knowledge can only be gained by a discussion of an almost complete material. We must distinguish between (1) loan-words that have become part and parcel of the thesaurus of the borrowing language, (2) foreign words adopted and used only by some authors, and (3) vocables which the translator merely transliterated partly because of an incomplete knowledge of the foreign language, and partly because of an obvious lack in the vocabulary of the home language. Brockelmann discusses, before taking up these three groups, 11 words that are usually but wrongly considered borrowed from the Greek. These are *behes*—βήσος, *burgn*—πύργος, *iul*, *eul*—έλαιον, *metak's*—μέταξα, *p'andirñ*—πανδοῦριον, *aušindr*—ἀψίνθιον, *tatrak*—τρυγών, *mor*—μορέα, *ark'ay*—ἀρχων, *p'alerut'iun*—φάλης, φάλλος, *p'ennay*—φαινής. Then follows a discussion—(1) Of the 109 real loan-words, in 11 sections, of which that referring to the church and to ecclesiastical terminology is by far the more numerous (37). (2) Of 151 foreign words used only by certain authors, most of whom are theologians, for stylistic purposes. These men were, without exception, following Greek models. Words mentioned in this section occur not only in translations, but also in original Armenian compositions. (3) Words which occur only in translations from the Greek, simply transliterated by the translator for reasons mentioned above. This last case is very much analogous to that of the Greek translators of the Hebrew Old Testament writings. In this section 71 words belong to several translators and 50 others are found only once in extant Armenian literature, so far as this is accessible. Twenty-two words borrowed from Latin sources complete the whole list. A careful discussion of the Armenian equivalents of the Greek sounds concludes this most interesting contribution.

Pp. 43-85, 163-201. Ignaz Goldziher concludes the critical edition of the *Divan* of Garval b. Aus Al-Ḥuṭey'a, begun in ZDMG. XLVI 1-53, 173-225. He prints the text of poems 34-94.

Pp. 86-91. Richard Fischel calls attention to von Oldenburg's proof that the story of *αἰξ τὴν μάχαιραν* occurs in the *Jātakan* 481. It is, therefore, of Sanskrit origin, not originally Greek, as Fränkel, in ZDMG. XLVI 737, maintained, explaining it as a Corinthian local legend.

Pp. 92-5. G. Bühler corrects some erroneous statements by K. Simon in the latter's edition of *Amaruṭataka*, Kiel, 1893, p. 24 fol., with regard to the *Rasikasamjivini* of King Arjunavarman.

Pp. 96-105. Theodor Nöldeke sends valuable remarks toward the study of the Aramean inscriptions of Sendschirli (سندشیرلو) in Syria. The excavations have just begun, but the results are of such importance that it is highly desirable to continue the work speedily and with all energy.

Pp. 106-17. M. J. de Goeje speaks of the Imām aš-Safī'ī, correcting some old blunders and errors in the current biographies of the learned Muhammedan.

Pp. 120-9. A. Weber writes on the edition of the *Kāvyamālā*, giving a complete summary of this monthly magazine, edited since 1886 by Durgāprasāda in Yeypur (†1892) and Kācinātha in Bombay. The magazine was devoted chiefly to poetico-rhetorical literature. The arrangement in the pagination and make-up of the several parts is on the same plan as that of Bursian's *Jahresbericht*, only infinitely more complicated, inasmuch as one single part often contained continuations of seven or eight works begun in previous numbers. Compared with this, classical students have reason to congratulate themselves upon the simple arrangement in Bursian's *Jahresberichte*.

Pp. 130-42. Alexander von Kégl discusses the Persian literature of the nineteenth century with specimens from Ka'ānt and other Persian poets of our century.

Pp. 143-56. R. G. Bhandakar answers some points in the remarks of Professor Jolly on the History of Child-marriage. He maintains that *Medhātithi* is by no means such an enemy of late marriages as Jolly would make us believe; he then discusses the time of the *garbhādhāna* ceremony, and finally notices the age of marriage indicated in the *Ḡrihya sūtras*. Jolly has generalized the statement in some of the *sūtras* and made them applicable to all, just as he has generalized that about the performance of the *garbhādhāna* at the first *ṛitu*. "In the time of Āśvalāyana and many other authors of *Ḡrihya sūtras*, marriages after puberty were a matter of course, the evidence being the nature of the ceremonies prescribed and their silence about the age of the bride. In the time of Hiraṇyakeśin child-marriages were coming into practice, and therefore he tells his followers that they are absurd, since the ceremonies require the bride to be in a condition of maturity. When Gobhila and the author of the *Mānavagṛihya* flourished, late marriages were falling into disrepute, though they were in practice, and hence they lay down marriage before puberty as the best course. When the *Smṛitis* of Manu and Baudhāyana were written, child-marriages were in full vogue, but late marriages were not rare. And in the time of the authors of the later *Smṛitis* the custom of late marriages became entirely obsolete, as it is at the present day. Still, however, it was not the custom, when the latter flourished, to begin intercourse necessarily on the first appearance of signs of puberty, as it is not now. It was entirely optional, some people following the practice, others not." On pp. 610-15 Jolly states that the differences of opinion between Bhandakar and himself are not essential, as seems at first, but concern only matters of subordinate importance.

Pp. 157-9, 516-19. Nestle and König explain their position regarding the spelling of the name of the old Syriac translation of the Bible.

Pp. 160-2. Walter Neisser replies to P. von Bratke's objections (*ZDMG.* XLV 682) against his statement that *ōman*, *ōmanvant*, *ōmyāvant* and *avant* are pre-Vedic forms preserved in the present text of the Veda.

Pp. 202-12. Paul Horn continues his studies in Persian literature with a discussion on the few fragments of Jewish-Persian poetry found in MS Or. 2453 of the British Museum, containing, e. g., Gāmi's poem on Jūsuf and Zuleichā, and a Jewish-Persian paraphrase of Ruth and the books of Samuel. Of the latter he publishes the poetic version of 1 Sam. xxv 1-12 (incl.).

Pp. 213-76. G. Rudloff and Dr. Ad. Hochheim edit a translation, with critical notes, of the Astronomy of Maḥmūd ibn Muḥammad ibn 'Omar al-Gāgmīnī, died 618 of the Hegira. An additional note by H. Suter is found on pp. 718-19.

Pp. 276-307. The common views of the Syriac intonation and metric system are not in harmony with modern science. This is the reason why it is almost impossible to edit Syriac poetry critically. Bickell's work, though meritorious, is nevertheless one-sided. A strictly scientific discussion of the principles is all the more needed, because Byzantine and late Latin poetry is largely based on Semitic, i. e. Syriac, metric system, as W. Meyer has shown in his article 'Anfang und Ursprung der lateinischen und griechischen rythmischen Dichtung' (Abhdl. der bayr. Akad. d. W., philos.-philol. Kl., 1886, p. 372 foll.). That Meyer was correct in his statements, Hubert Grimme sets out to prove. Regarding intonation he comes to the following conclusions: (1) In earlier time, prior to the origin of the literary productions now extant, the accent was on the last syllable of a word, as is the case with the Aramean of the New Testament, e. g. Γαββαθᾱ, Ἀββαδῶν, etc. (2) In the historic time of Syriac literature the accent is usually on the penult; on the last only in case it is followed immediately by a monosyllabic word which in its meaning is very closely connected with the preceding. The poets, finally, have extended this law of the toned penult to words which in prose literature were pronounced as monosyllables, the first being a toneless *shēvā*-syllable.

Pp. 308-15. Ernst Leumann sends a list of copies and extracts, in transliteration, of Jaina-literature, collected especially in the British Museum, Cambridge University, and the library of the Royal Asiatic Society of London.

Pp. 320-4. Rudolph E. Brünnow has words of high praise for C. Bezold's latest publications, viz. Catalogue of the Cuneiform Tablets in the Kouyunjik Collection of the British Museum, vol. II (London, 1891); The Tell-el-Amarna Tablets in the British Museum, with autotype facsimiles (London, 1892); Oriental Diplomacy, being the transliterated text of the Cuneiform Despatches between the Kings of Egypt and Western Asia in the XVth century before Christ, discovered at Tell-el-Amarna, etc. (London, Luzac & Co., 1893). J. Barth favorably notices Rudolf Geyer's edition of the poems and fragments of Aus ibn Hajar (Wien, 1892).

Pp. 335-84. Moritz Steinschneider, in his contribution to Arabic bibliography, describes some seventy writings of the Arabians contained in Hebrew MSS.

Pp. 385-94. Franz Praetorius continues his treatment of the Cushite elements in the Ethiopic language, begun in vol. XLIII 317. He gives additional notes and corrections to his former article, based on the results of his more recent studies, and then discusses some fourteen Ethiopic words which were probably borrowed from the Cushite, e. g. Eth. *ṣā'adawā* > *s'd*, the causative of 'd, cf. Saho and Afar *'adō* 'white color, paint,' Eth. *ṣ* for *s* owing to following guttural; the word became a quadriliteral on Ethiopic soil. *Derār* 'evening meal,' and in church-language 'evening before a festival,' cf. Somali *ḡarār* = day (as opposed to night), and the denominative *ḡarāro* = dine, i. e.

take *the* meal of the day; the vocative ending in *-ō* found only in a few Ethiopic nouns. The same writer has a note on relics of dual-ending in Eth.

'*ādē* = hand, which Barth declares as equal to Arab. *يدى*. Neither can be proved beyond doubt. *Xaqwē* = hip, Praetorius considers a sure case of dual. In a note on *Adulis*, he believes the name a compound of '*ādē*' ('place, settlement') + *ōlā* or *ōlī* (of doubtful meaning).

Pp. 397-417. J. H. Mordtmann discusses several fragments of the South-Arabic inscriptions collected by Halévy, some of which seem to belong to one and the same stone.

Pp. 418-39. Engaged in a study on the early Arabic poets, Rudolf Geyer received, through the kind offices of Professor J. de Goeje, from the library of the University of Leiden, the only extant MS of the *Ḥamāsah* of al-Buḥturī. While reading it Geyer noticed a number of verses attributed by Buḥturī to An-Nābiḡah of *Dubyan*, *Ṭarafah*, *Zuhair* and *Imru'ul-kais*, not found in the published collection of the six *Divans*. While some of these may not rightly belong to the authors to whom they were attributed by Buḥturī, Geyer yet believes their publication of some interest to students of Arabic poetry. An index of poets quoted by Buḥturī and compiled by Geyer will, as the author believes, serve as an incentive to the study of this important book. On pp. 715-16 Nöldeke has some additional remarks and corrections.

Pp. 440-9. W. Geiger prints another instalment of *Balūčī* texts and translation. In a short introductory note he calls attention to the following points: (1) *Balūčī* has no *oratio obliqua*; (2) the transitive verb in the preterit is construed as a passive, e. g. instead of 'I have done this,' the *Balūče* says 'this was done by me'; (3) the so-called absolute use of the verbal noun and past participle in *-ō*, e. g. 'having taken away the child's clothes, she went along the bank of the river.' The two texts published by Geiger are written in the Southern or *Mazārī* dialect of Northern *Balūčī*, from which the *Lêjārī* or Northern dialect is distinguished by the greater decay of terminations.

Pp. 450-65. R. von Sowa has new material toward a study of the Gipsy dialect of Germany, with specimens collected in Eastern Prussia (Klein-Rekeitschen), Westphalia (Sassmanshausen) and Bohemia; and another note on the Gipsy dialect is published by E. Windisch, pp. 464-5.

Pp. 466-71. G. Bühler shows that *Açoka* called the highest officers of provinces (governors) *Lajuka* or *Rājūka* (*√rajju*: measure), because the measuring (determining) of the land tax was one of their foremost duties, an analogous case being the 'collectors' of the British-India Government. In the *Kalpasūtra*, on the other hand, *rajjāsabhā* designates the office of the royal scribes (*lekḥaka*), because the lower officials of the government did duties as copyists and as public surveyors.

Pp. 472-87. Ulrich Wilcken has a rather severe review of Hugo Winckler's *Geschichte Babyloniens und Assyriens* (Leipzig, Pfeiffer, 1892). He criticises especially Winckler's explanation of *šar kibrāt erbitti* and *šar kiššati*. Winckler answered this review in a separate pamphlet: *Ein Beitrag zur Geschichte der Assyriologie in Deutschland*, and Wilcken replies to this on pp. 710-14.

Pp. 487-514. W. Bacher prints an exhaustive criticism of A. Kohut's edition of the *Aruch completum* (Wien, 1878-92), with numerous additions and corrections, comparing it rather unfavorably with Levy's *Wörterbuch*. Notwithstanding many defects, it will yet remain forever a monument of industry and wide reading, and occupy an important place among the helps for the study of Talmudic and Midrashic literature.

Pp. 515-37. In his notice of R. Payne-Smith's *Thesaurus Syriacus*, fasc. IX, Immanuel Löw, while acknowledging the great value of the dictionary, considers it as not up to date, and gives numerous additions and corrections.

Pp. 539-73. The late Professor Minayeff had collected in 1875, while sojourning in Kathmandu, materials for a Sanskrit-Newārl dictionary. After his death the MS was given, in 1891, to August Conrady, who now publishes it with a critical introduction. On the Newārl language see A. J. P. XIII 373.

Pp. 574-82. Hermann Jacobi, in his article on the tone in classical Sanskrit and the Prākṛit languages, shows that the present accentuation in Sanskrit is at least 2000 years old and has been preserved especially in the languages derived from it.

Pp. 583-94. F. Bollensen sends a third instalment of critical notes on the *Rigveda*.

Pp. 595-614. O. Franke. India's relation to the West. International commerce existed in ancient time as well as to-day. The kings of Babylon and Nineveh corresponded with Egypt's monarchs about 1500 B. C.; and Franke makes quite probable that similar relations may have existed in India. The Pāli was in this case the mediator between East and West, most of the Sanskrit loan-words found in Greek showing a Pāli (or Prākṛit) form rather than a pure Sanskrit. Thus the Ἀσσηνοί (of Arrian) are derived from Pāli *assa* (horse); Τάξιλα > Pāli *Takkasilā* rather than Skt. *Takṣaṣilā*. The same is the case with words like Λάκκος (Periplous) > Pāli *lākha* (or **lakkhā*) rather than Skt. *lākṣā* or *rākṣā*; σάκχαρ, *saccharum*, Arab. *sukkar* > Pāli *sakkharā* rather than Skt. *ṣarkarā*; βήρυλλος, βήλυρος > Pāli *veḷuriya*, not Skt. *vaiḍūrya*; camphor > Pāli **kamphāra* (whence *kappāra*) rather than Skt. *karpūra*. Again, Pāli *Yona* or *Yonaka* shows that this section of the Indian nation must have dwelt nearer the *Iowes* than the Sanskrit people which called them *Yavana*. These and many other instances prove that Pāli was spoken to the west of India. At the time of the Suttapiṭaka, the nation living on the seashore of Western India knew of early coasting voyages to western countries and had attained a considerable degree of nautical knowledge. Franke believes that some words in Semitic and Hamitic dialects which cannot easily be explained were brought there by Eastern navigators from India; on the other hand, he conjectures that Pāli *keṭubha* (Skt. *kaiṭabha*) was borrowed from the Semitic *kēthābhā*.

Pp. 615-21. J. Jolly publishes Stenzler's *Collectanea* toward a history of Indian law.

Pp. 622-5. H. Hübschmann shows that Šahrbarāz and Razmyōzān were simply two honorary titles given to Xorēam (= Arab. Farruhān), the greatest general of King Chosrau.

Pp. 626-97. Samuel Kohn describes and critically discusses the Samaritan translation of the Pentateuch, edited by Petermann and Vollers (5 parts, 1872-91). The work will for many years remain the standard book for the study of Samaritan literature. On the basis of the large MS material contained in this publication, Kohn reiterates his statement, made first in 1875, viz. that the Polyglot edition of 1645, the MS upon which Petermann based his edition, and all the codices from which he quotes the variant readings represent just so many recensions of the same Samaritan Targum, each in its way showing peculiar text corruptions, corrections and unwarranted alterations, all being the products of a time when the Samaritan had long ceased to be a living language; and lastly, that the original Samaritan Targum has not yet been recovered and probably, with the exception of a few fragments, is no longer in existence.

Pp. 698-709. Oskar Mann recommends Paul Horn's *Grundriss der neupersischen Etymologie* (Strassburg, K. Trübner, 1893) and J. G. Stickel notices favorably Heinrich Nützel's *Münzen der Rasuliden, nebst einem Abriss der Geschichte dieser jemenischen Dynastie* (Berlin, 1891).

W. MUSS-ARNOLT.

HERMES, Vol. XXVIII (1893), Heft 3-4.

O. Gradenwitz, *Ein Protokoll von Memphis aus Hadrianischer Zeit*, comments on certain legal points in the record of an *actio tutelae* preserved in a Greek papyrus at Berlin (136).

E. Wendling, *Zu Posidonius und Varro*. The praise of the imitative capacity of the Romans found in a Greek Anecdoton, Herm. XXVII 121, is paralleled by Athen., Strabo, Diod. Sall.; their common source is Posidonius, who here, as often, develops an idea of Polybius. The Greeks borrowed from Posidonius directly, the Anecdoton through some rhetorical writer, and Sallust through Varro.

J. Vahlen, *Varia XXXIX*, reads (Sen. de brev. 15, 1) *non stabit quominus plurimum quantum <cum> coeperis haurias*; XL, defends *pleraque omnium* in Min. Felix Oct. 10, 1, and *plurimo omnium* in Nep. Epam. 1, 4; XLI, reads (Caes. B. G. VI 22) *ne accuratius <quam> ad frigora atque aestus vitandos*.

E. Norden, *Vergilstudien I. Die Nekyia*. This episode, though externally like Od. 2 with additions from other epics, is based upon a Pythagorean-Orphic Nekyia, contaminated in v. 724 ff. with Stoic teachings; this was written by a learned Alexandrian poet, as appears from vv. 442-51, which go back to an Alexandrian *κατάλογος* differing from the usual tradition. This explanation removes all the supposed inconsistencies in the Vergilian Nekyia. Vv. 743, 4 were intended to supplant 745-7, but Varius published both together.

Diels, *Ueber die Excerpte von Menons Iatrika in dem Londoner Papyrus 137*. This compilation from the time of Trajan cites many authorities at length, Plato, Philolaos, Hippo 'of Kroton,' and Herodikos of Selymbria among the number. The quotation from the *de flatibus*, a sophistic treatise of

the fifth century, as a genuine work of Hippocrates shows that as early as Menon's master, Aristotle, the Hippocratean corpus had suffered serious admixture of foreign matter.

L. Holzapfel, *Doppelte Relationen im VIII. Buche des Thukydides*. Ch. 29-44, 55 are based on a Peloponnesian, ch. 45-54, 56 on an Athenian account of the same period. The former, continued in ch. 57-63, is favorable to Astyochus, but a third source, traceable to discontented soldiers in his own army, charges him with venality (50, 3) and inaction (78, 1). The two chief sources differ in their account of the payment of the soldiers (ch. 29, 45), of Tissaphernes' policy (ch. 43, 52), and in other details. The behavior of Astyochus before Samos (ch. 63, 1 and 78-9) and the opposition of Alcibiades to an attack on the Piraeus (ch. 82 and 86) are each related twice, but presented in a different light.

Miscellen.—R. Pischel shows that Antig. 909-12 = Hdt. III 19 is paralleled by Rāmāyāṇa 6, 24; 7, 8 (Gorressio), and Jātaka 67 (I 306 Fausb.). Since Hdt. lays the scene in Persia, that country probably transmitted the legend from India to Greece.—F. Hiller v. Gaertringen emends Anth. IX 147 to *Ξενοκλῆς ὁ Ξεΐνιδος* and localizes it at Eleusis by comparing a new Eleusinian inscription in *Ἐφημ. ἀρχαιολ.* 1892, p. 101.—F. Dümmler in Athen. X 453 C reads τὸ δὲ προάγον ἐστὶ ψύλλας ἔχειν, where ἔχειν means both 'to have' and 'to catch'.—W. Dittenberger reads in the new Mantinea inscription (Bull. Corr. Hell. XVI 569), col. I, l. 21, II 4 κα(τ) τῶρρέντερον 'in the male line'.—E. Bethe gives a collation of the Aratea of Germanicus from KCPGDM.—A. Erman shows that *ὄνος ἐπὶ οἶνον κτλ.* (Herm. XXVIII 163) is a literal translation of an Egyptian idiom.

J. Beloch, *Zur Geschichte Siciliens*. Hieron II became king in 265, but was a tyrant as early as 268, and general still earlier. The period 275-268 includes the continuation of the Carthaginian war, the peace with Carthage, and the strife between the Syracusans and Mamertines. Timaeus is Polybius' source for this period. Theocr. XVI was written 263/2.

P. Stengel, *Buphoniën*. The myths connected with this ceremony show that it commemorates the first introduction of a blood sacrifice.

E. Norden. II. *Zur Aeneis* Ausgabe des Varius. Aen. VI 51-76, 83-97, 826-35 were written after the book was read to Augustus, and not revised by the author. 51-76 were inspired by Varro's *Antiquitates*, 83-97 were intended to supplant 890-2, 826-35 were inserted by Varius from the marginal notes of Vergil. *Plena deo*, quoted from Vergil by Seneca (*suas.* 3, 4), is an earlier form of 78-9. IV 387 was written to take the place of 386.—III. *Zur Aen.* VI 621-2. These verses refer to Antony and continue the idea of Georg. III 37-9.

E. Bethe, *Zur Ueberlieferung der Homerischen Hymnen*, gives a collation of HELP with some variants from MπD. HE are derived from one copy of A, LP from another, and π from still another.

H. Swoboda, *Ueber den Process des Perikles*. Perikles was tried only once, viz. in the summer of 430. The form of procedure was not *εἰθνη*, for the election was in March and he did not become unpopular till May; but if

re-elected, the generals were exempt from εἴθυνα. Ἐπιχειροτομία was not yet in existence, and neither process needed a special decree. Εἰσαγγελία, however, existed in the fifth century under the same form as in the fourth, and the decree of Drakontides is its προβούλευμα, whose severity Hagnon's amendments were intended to lessen.—Notes. The trial of Aspasia was earlier than 432. The Thucydidean θέρος began early in March. Ch. 45 of the Ἀθηναίων πολιτεία shows that this treatise does not rest on a documentary basis.

Mommsen, Zur Geschichte der Caesarischen Zeit. I. There were eighteen provinces under Caesar; beside the ten of Sulla, Bithynia, Cyrene, Crete, Syria, Illyricum, Gallia comata, Africa nova, Achaia.—II. Cic. ad fam. XV 20 was written in the latter part of 708. The Sabinus therein mentioned was P. Ventidius, and the satire on him in the Vergilian Catalecta was written 710.—III. Critical and exegetical notes to the Bell. Hisp., based on a new collation of ATUV.—IV. A list of the *consulares* in the year 710 (cf. Cic. ad fam. XII 2).

A. Nikitsky publishes a new Attic inscription from Delphi, dated about 100 B. C. and containing a list of πνθαῖσται. It furnishes the first clear documentary proof of the existence of a γένος Εὐπατριδῶν, mentions a new γένος, the Πυρρακίδαι, and gives the names of many Athenians.

J. Beloch, Zu Diodor, reads XXII 10 ἦκον Ἐνναῖοι λέγοντες κτλ.; XI 86 Ἐγεσταίους καὶ Ἀλικυαίοις (with Koehler) ἐνστάντος πολέμου <πρὸς Σελευκόντιους>. Halikya is not Salemi, but lay west from Mazaras. Pausanias, V 25, 5, has confused Motye with the Agrigentine castle, Motyon (cf. Diod. XI 91, 451 B. C.), and this gives us a later fixed date for Kalamis.

BARKER NEWHALL.

BRIEF MENTION.

After an interval of thirty years we have the *editio altera* of LUCIAN MÜLLER'S standard work, *De Re Metrica Poetarum Latinorum praeter Plautum et Terentium* (Petersburg and Leipzig, Ricker). Needless to say, like Matho's litter, it is *plena ipso*. We have not to do, as he himself tells us, with a convenient manual for ingenuous youth. This want is supposed to be supplied by the smaller book, which has recently been translated into English by an American professor. 'Neque vero,' he says (p. 114), 'enchiridia aut centimetros puorum in usum perscribimus sed libero ingressu ut quaeque digna memoria et frequentia arte Latina evenere exponimus.' It is a leisurely book and written for leisurely men. It is a book made for a land of long winter nights, of bubbling samovars and cigarettes without end. We expect and we find a *vita senis*, an autobiography which is not confined to the space between the lines in the body of the book, but is adumbrated in the 'Greeting to the Reader'; and not the least characteristic passage is one in which the memory of Bonn and its discords tells on the concord of Lucian Müller's grammar. 'Ibi invenimus,' he remarks, 'professorem quendam, qui cum confuso ingenio esset et conmoto, hoc tamen clare perspexit et acute, *gravem* admodum sibi *nos* fore et *incommodum*, si Bonnae maneremus.' And when, in opposition to Usener and to Bergk, he rejects the theory of the gradual evolution of the hexameter, and says 'Omnia perfecta ex se nascuntur,' is it going too far to suppose that he is thinking of himself? 'Lucianus Müllerus videtur mihi ex se natus,' with apologies to Tiberius and Rufus.

But it were perhaps better to pass over so important a work in silence than to make flippant mention of it, and it is much to be hoped that the *De Re Metrica* will find a competent reviewer in the pages of this Journal. Still, the reappearance of the book calls up a problem, or rather a series of problems, which the teacher of youth cannot shirk. What is to be done with the spiritual side of antique metres? Are we to content ourselves with giving the mere schemes of the metres and say nothing of their character? English scholars, as we have seen, are capable of publishing the Greek dramatists without so much as a *conspectus metrorum*, but even those who do not go so far as this in the way of abnegation are shy, perhaps justly shy, of calling attention to the moral and aesthetic effect of the various rhythms employed by the classic authors. The question is one of very pressing importance when we take up Horace. The variety of measures in the first book of the Odes is emphasized by Horatian scholars. Lucian Müller has a chapter on it. Now, shall we call this a conscious display of metrical versatility, and that alone? Or are we to attach the same ethical character to an Alcaic or Sapphic strophe in Latin as to an Alcaic or Sapphic strophe in Greek? Professor TYRRELL, in his delightful book on *Latin Poetry*, maintains that the Odes are little more than experiments in the Greek lyric metres, and I must confess that to a

Grecian the thesis is tempting; and yet in a recent volume of the *Revue de Philologie* (see A. J. P. XVI 256), M. RENÉ PICHON maintains that 'in determining and observing the ethos of the different metres Horace shows himself an artist in the true sense of the word.' Professor SMITH, in his well-balanced edition of the *Odes of Horace* (Ginn)—one of the most thoughtful and serviceable editions we have had of late years—calls attention to the 'similarity of character and identity of metre' in the first six odes of the third book, whereas Mr. Gladstone, in the preface to his translation, says that Horace in most cases 'employed the same metre for odes the most widely divergent in subject and character.' To be sure, he adds that 'Horace knew the capacity of his respective metres and how far he could make them elastic for particular varieties of use.' But it is very much to be feared that the 'elasticity' of the Alcaic and Sapphic is a fancy. The *Carmen Saeculare* is more Greek in its structure simply because it was intended to be sung, and the dreadful mechanical caesura is no longer insisted on. There is very great danger in seeing especial beauty in this or that metrical effect. Those who remember CHASE's *Horace* will doubtless recall that editor's renderings of Nauck's fancies on this subject, and Chase's pupil, Professor SMITH, with whose sobriety no one will quarrel, forgets himself so far as to emphasize the rhythm of Od. III 3, 35. 36:

adscribi quietis
ordinibus patiar deorum.

'The beautiful rhythm,' he says, 'enhances the impression of serene existence which the words convey.' Unfortunately, the beautiful rhythm is word-foot for word-foot the same as in the preceding verse:

pugnacis Achivos
Hectoreis opibus refringit.

Indeed, it seems to be hardly safe to look for symbolism in any measure that Horace has subdued to familiar use, and the odes that are the most interesting from the ethical side are precisely those that are clearly translated from the Greek—the odes that are composed in the rarer metres. So there can be no question about the ethos of the solitary Ionic poem (III 12). So the greater Asclepiadeans are all translations, and all carry with them in their triple *syncopé* and *toné* a moralizing cadence, a note of protest. Those who come after us, however, will in all likelihood find this explanation of the tone of remonstrance as fanciful as Nauck's remarks on the 'steady march of the weighty choriamb,' and send the lyric logaoedi to keep company with the dramatic logaoedi.¹ Still, whatever these choriambes are, they are not 'weighty,' and there can hardly be any mistake about the logaoedic movement. At all events, the effect of 'tu ne quaesieris,' of 'ac ne quis modici transiliat munera Liberi,' and 'quae mens est hodie, cur eadem non puero fuit?' is the same as that of Catullus's solitary experiment in the same metre (XXX): 'Iam te nil miseret, dure, tui dulcis amicali?' By the way, it is a

¹ Glyconeos quoniam Sophocles et Euripides et Aristophanes et in luctu et in risu et ad gravissima et ad levissima adhibuerunt paene eosdem, ἦθος non innatum habere sed a musica arte accepisse consentaneum est.—v. Wilamowitz-Moellendorff, *Commentariolum Metricum*, II.

pity that the name Asclepiadean has been fastened to a metre which comes so distinctly out of the heart of lyric life, the metre of the fragment of Sappho (68 Bgk.) which Swinburne makes so prominent in his *Anactoria*.

Another solitary experiment is the famous sixteenth epode—doubtless after the Greek—in which the hexameter contrasts with the pure iambic as poetic dream with prosaic reality. 'In form,' says Professor SMITH, 'as well as in poetic sentiment the epode is among the most perfect pieces that Horace has left us.' In form, doubtless. As to the 'glow of youthful enthusiasm and patriotic fervor,' that is another matter; but the symbolism is transparent, and it seems strange that Nauck or any one should have said that this 'combination of hexameter and pure iambic senarius has a stately harmony suited to grave, earnest thoughts and passing no less easily into a flow of happy aspirations.' The combination of heroic hexameter and iambic trimeter is apparently very old, and from the beginning bears the character of cruel contrast, which, of course, is heightened by keeping the iambus pure. Among the solitary experiments of Catullus is the movement—which one may dare call the ignoble movement—of the iambic tetrameter catalectic (XXV):

Remitte pallium mihi meum quod involasti.

Here too the *ethos* is undisputed, but it may be not superfluous, in view of the neglect of such things in school editions, to emphasize the delightful use which Aristophanes makes of this metre in the *Knights*. Kleon is an heroic rascal, and evidently feels himself degraded by the necessity of fighting Agorakritos with his own weapons; but he cannot do otherwise, and the debate begun by Agorakritos in iambic tetrameter (v. 335) is necessarily kept up in the same; but when Kleon sets the pace (v. 763) he strikes out in the grand anapaestic tetrameter. But the chorus mischievously forces the controversy back into the iambic strain (835), and we see how Kleon is again compelled to occupy the same unheroic level with his antagonist. At the close Agorakritos rises with the chorus to anapaestic heights. Kleon's fate is to dwell in indecencies forever, and his curse is to ply the same trade as Agorakritos had plied—iambic tetrameter and all.

οὐδὲν μέγ' ἄλλ' ἢ τὴν ἐμὴν ἔξει τέχνην.

In a very recent Halle dissertation, *Quaestiones de elocutione Demosthenica*, BRUNO KAISER, under *φημί ὅτι* (p. 12), goes somewhat out of his way to rebuke Rutherford for saying (Babrius, p. 221) that *φημί ὅτι* does not belong to Attic Greek, Xenophon being always excepted. This was in 1883, not 1873, as Kaiser says. In my *Justin Martyr* (1877) I was more cautious—perhaps too cautious (Apol. I 33, 35): '*φημί* is seldom used with *ὅτι* in the best period; at every turn in later Greek.' So common is it in later Greek that the free use of it became a regular sign-manual, and Rutherford is right in warning against it; but Rutherford is not always to be trusted, for in the same place he has made an unnecessary ado about *εἰπεῖν* with inf., as I have shown repeatedly and conclusively. Comp. *Just. Mart. Apol. I* 12, 32; *A. J. P. IV* 88, VI 489, and elsewhere; see also Humphreys, *Antig.* 647. But *φησὶν ὅτι* or

even ὥς is a different thing. Passages sometimes cited are not satisfactory. A real exception with ὥς is Lys. 7, 19, of which more presently; but Plat. Crito, 52 B ὅτι is the 'quotation-mark ὅτι' (Spieker in A. J. P. V 224) and hardly counts, and Gorg. 487 D ὅτι γε οἷος παρρησιάζεσθαι καὶ μὴ αἰσχύνεσθαι αὐτός τε φῶς κτέ., the ὅτι clause precedes and is not directly dependent. It is like a Latin *quod* clause. Now comes Dr. KAISER with a string of passages from Demosthenes, and a triumphant air, but of his examples of ὅτι D. 16, 20 ταυτὰ ὅτι is not in point. It is a 'namely' clause. In 19, 88 τί τις εἶναι τοῦτο φῆ πλὴν ὅτι, it is clear that ὅτι does not depend on φῆ, which has its normal inf. in εἶναι. In 20, 135 ὅτι—ἐστὶ is printed by Bekker as a separate sentence, and it is in any case a *quod* clause, and φῆσαι is to be translated 'say yes.' In 22, 23 ὅτι does not follow φῆ immediately, but we first have the inf. and then in a subsequent sentence ὅτι, and so the construction may be put down as a slight anacoluthon. ὥς (4, 48) is likewise an anacoluthon, and the same is true of 27, 19. It is, therefore, not yet time to lift the taboo of φημί ὅτι. Why φημί takes the inf. so naturally and εἶπον takes ὅτι, I have at least suggested in A. J. P. IV 88; cf. 531.

In his recent excellent edition of *Eight Orations of Lysias* (Boston, Ginn), Professor MORGAN does not fail to notice the anomalous construction φησὶν ὥς (7, 19), to which reference has been made already, nor does he fail to tell us that Goodwin (MT. 753, 2) comments on its rarity and that Weidner ejects ὅς φησιν, to the effacement of the lonely example. But when he comes to εἰ μὴ διὰ (12, 60) he evidently finds no comfort in Goodwin's curt paragraph (MT. 476, 3), and so he falls back on Frohberger's ellipsis of ἦν, which the German scholar thinks less arbitrary than the ellipsis of ἐκωλύθησαν. They are both arbitrary, and both belong to a bygone age of forced explanations. The ellipsis is not ἦν, is not a form of κωλύω: it is simply the negative involved in the leading clause. This matter received a passing mention in a review of JEBB's *Selections from the Attic Orators* (A. J. P. X 124), and would not have been taken up again if I had not found, on examination, that there is no adequate explanation of the idiom in any of the standard grammars. Commenting on Isocr. 5, 92 φαίνονται κάκεῖνοι κρατήσαντες ἂν τῶν βασιλέως πραγμάτων, εἰ μὴ διὰ Κῦρον, JEBB, too fine a scholar to explain the phrase by ἐκωλύθησαν, says 'sc. ἐσφάλησαν,' and refers to Goodwin, from whom no help is to be got. The true ellipsis is εἰ μὴ οὐκ ἐκράτησαν 'if they had not failed to get the mastery, thanks to Cyrus,' οὐκ ἐκράτησαν being equivalent to ἐσφάλησαν. Many of the commentators content themselves with a lazy reference to Poppo on Thuk. II 18, who cites the English 'but for' and refers us to Matthiae, §580, where we find nothing except a translation. Others send us to Stallbaum on Gorgias 516 E εἰ μὴ διὰ τὸν πρύτανιν, ἐνέπεσεν ἄν, where Stallbaum suggests the ellipsis of a verb of hindering. Koch renders the Platonic passage: 'Wenn nicht unter Einwirkung des Prytanen, die Sache vor sich ging, wenn nicht der Prytan es gehindert hätte.' 'Unter Einwirkung des Prytanen' is not a good translation of διὰ τὸν πρύτανιν and 'die Sache vor sich ging' seems to be inspired by Frohberger. Welche Sache? τὸ μὴ ἐμπεσεῖν? It is pleasant, under these circumstances, to recall that an American scholar, Dr. Woolsey,

in commenting on the Platonic passage had the courage to say: 'The origin of the idiom is not very clear.' That is much better than dodging the question by a mere translation, much better than following the exploded method of arbitrary ellipsis. In the Lysianic passage: ἀπολέσαι παρεσκευάζοντο (= ἀπολεῖν ἐμελλον = ἀπώλεσαν ἂν¹) εἰ μὴ δι' ἄνδρας ἀγαθοὺς, the words to be supplied are οὐκ ἀπώλεσαν, εἰ μὴ οὐκ ἀπώλεσαν meaning 'unless they had failed to destroy,' and the same explanation applies to all the other passages commonly cited: Th. II 18, Dem. 19, 74. 90; 23, 180. Of course, no such lumbering ellipsis was present to the Greek mind. So εἰ δὲ μή has become simply 'otherwise,' and εἰ μὴ διὰ has become 'but for.' We ourselves do not stop to think what 'it' stands for, in 'if it had not been for,' and yet analysis has its rights and the origin of phrases must be sought.

It is eminently fit that the 'double head' of Macmillan & Co.'s *Parnassus Library* should first be crowned by Homer and Vergil, the *Iliad* being edited by Mr. WALTER LEAF, the *Vergil* by Mr. T. E. PAGE. The editors and their principles of criticism are sufficiently well known, and the interest in these two beautiful volumes is largely typographical. The *Vergil* is printed in type of an 'old style' face, the *Iliad* appears in Macmillan's 'new Greeks'—a fount described and illustrated by W. G. RUTHERFORD in the *Classical Review* for March, 1894. The ideal is the papyrus character squared, and there cannot be two opinions about its great beauty. In his preface Mr. LEAF half-apologizes for doing away with the ugly *ι*-subscript, but everybody is or ought to be ready for that. The *ι*-subscript has no decent warrant, and scholars have long rebelled against it in their hearts, and sometimes even in practice, as witness Professor F. D. ALLEN's article on 'The Prometheus and the Caucasus,' in this Journal, XIII 51-61. Whether the omnipotent schoolboy will submit to the new type, despite its beauty, is another matter, and it is very much to be feared that the resemblance of the line to the embroidery on his sister's sampler—a point which has been urged in its favor—will hardly be considered a recommendation by the majority of boys, who usually learn Greek just at the time when they are most in rebellion against anything that seems 'missy.' But the Messrs. Macmillan have not hesitated to carry the experiment into the schoolboy domain, and so we have received at the same time with the text edition of the *Iliad* the *School Iliad*, of which the first twelve books have appeared, under the editorship of Messrs. LEAF and BAYFIELD. The text is in the new Greeks, but the notes, with the exception of the catchwords, show the old characters, which look thin and hungerly by the side of Mr. Image's calligraphy. The notes of this school-book are based upon Mr. LEAF's excellent edition and his *Companion to the Iliad*. Of the three 'invaluable' works which Mr. BAYFIELD has drawn on for his *Grammatical Introduction*, any one who has really worked in this field will be surprised to find Kühner's grammar called an 'inexhaustible treasury of examples,' whereas it does not suffice for the most modest demands of an explorer. Delbrück's

¹ Good illustrations are not to be despised, even when they come from post-classic authors. Dio Chrys. XI 332 R οὐκ ἂν ἐφρόντισαν ἀλλὰ τοῦναντίον ἐφήδεσθαι ἐμελλον αὐτοῖς.

theory of the subjunctive and optative is discarded as old and outworn, and Goodwin's, which coincides very closely with Delbrück's own modification, reigns in its stead. For my own part I have never got much comfort out of a 'more vivid' and 'less vivid,' 'nearer' and 'more remote' future, and it is by no means proved that the path to the modal through the future is any more certain than the path to the future through the modal; nor am I prepared to recognize any special novelty in Mr. BAYFIELD'S treatment of *ἄν* and *κεν*, which he brings forward with evident confidence of 'general acceptance.' But the last subject has been treated at some length in this Journal, III 449, and, at any rate, these are not matters to be discussed at the close of a 'Brief Mention' article of the paraplomatic order.

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